

TRAINING

vol 4

**DAVE "BAMBI"
ELLESMERE**
TALKS ABOUT:

**DISCHARGE
THE INZANE
DISGUST**
AND MORE....

ALSO:



JAPANESE HARDCORE PUNK SPECIAL!!!



WARNING FANZINE VOL. 4:

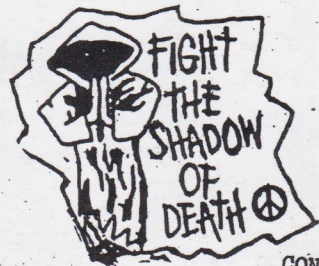
IT'S
HAPPENING
HERE!

LIFE IS
YOUR MOST
VALUABLE POS-
SESSION. DON'T LET
THEM SQUANDER IT.



PRINTED ON RECYCLED
PAPER WITH SOY BASED
INKS AT 1984 PRINTERS,

WE ARE LED BY FOOLS WHO
WASTE OUR LIVES...



ANTI-VIVISECTION



9/11 = STATE VIOLENCE/STATE CONTROL

THANKS TO: DAVE ELLESMERE, JO/GERM ATTACK, INAUDIBLE NOISE ZINE (1981),
EDWIN/WICKED WITCH, SHIN, (YOUNG)MASAKI, SO MATSUMOTO, ACROSTIX, EFFIGY,
ADAM/DEATHCHARGE, AI/REALITY CRISIS, ABE/LIFE, JACKY/CRUST WAR,
ZYANOSE, PERSEVERE, CHANEL AND KEITH (PHOTOS), 1984 PRINTING....

WARNING JAPANESE OFFICE: SHIN TAKAYAMA, SO MATSUMOTO, (YOUNG)MASAKI

CONTACT:

PO BOX 40113,

PORTLAND-CITY, OR,

97240-0113 USA

WAR IS A
BLACK HOLE TO
AVOID!

ANTI-
RESTRICTIONS

WORLD

WAR

III

HUMAN FREEDOM/ANIMAL RIGHTS!

Deathcharge





Dog Soldier

TOTTENHAM CAVEMEN

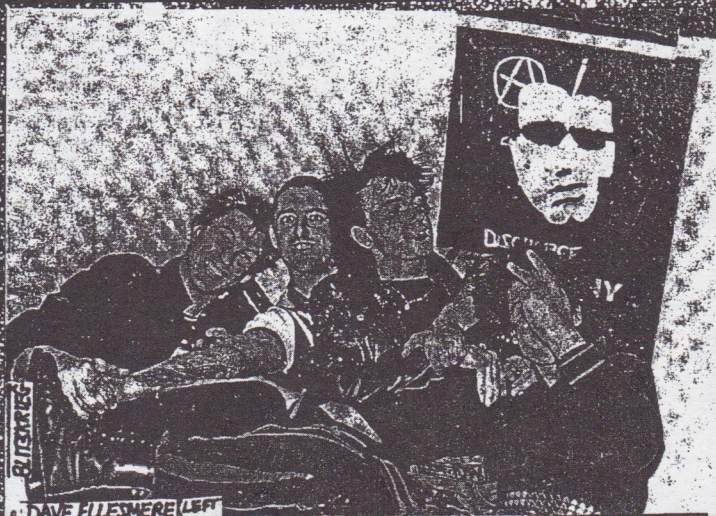
Marshall

LEBENDIGEN TOTEN



THE INSANE WHY DISCHARGE DAVE ELLESMERE

DISCHARGE: "WHY"...TO ME THIS IS THE MOST DEVESTATING, RAW AND INTENSE OF ALL THE DISCHARGE RECORDS. YOU COULD SAY THE PRODUCTION ON THE EARLY EP'S IS ROUGHER OR WHATEVER, BUT "WHY" IS A NONSTOP BARRAGE OF NOISE AND DESTRUCTION. THIS RECORD EPITOMIZES DISCHARGE FOR ME. IT'S ALSO THE FIRST DISCHARGE RECORD I BOUGHT, AFTER A SLIGHT MISSTEP WITH "GRAVE NEW WORLD". PART OF THE REASON FOR THE INCREDIBLE POWER OF THIS RECORD IS THE DRUMMING OF DAVE "BAMBI" ELLESMERE. EVEN IF TEZZ ORIGINATED DISCHARGES SIGNATURE DRUM BEAT, DAVE ELLESMERE DEFINED IT. ASIDE FROM DISCHARGE, HE HAS PLAYED IN A SLEW OF BANDS THROUGHOUT THE 80'S AND 90'S AS WELL AS BEING INVOLVED WITH THE MANIC EARS LABEL AND PLASTIC HEAD DISTRIBUTION. NOW RESIDING IN AMSTERDAM, HE CONTINUES TO MAKE MUSIC IN THE TECHNO SCENE WITH A TON OF RELEASES AND QUITE A BIT OF POPULARITY. BUT AS YOU'LL SEE HE HAS NO QUAMS ABOUT HIS PUNK PAST AND ANSWERED EVERYTHING I COULD COME UP WITH TO ASK HIM, NO MATTER HOW TRIVIAL. CHEERS!



WARNING: SINCE YOU WERE IN SO MANY BANDS, COULD GIVE A RUN DOWN OF WHICH GROUPS AND ROUGHLY WHEN YOU WERE IN THEM. I TRIED TO FIGURE THIS OUT WHILE LOOKING THOUGH THE BOOK "BURNING BRITAIN", BUT YOU JUMPED AROUND SO MUCH IT WAS KIND OF DIFFICULT. IT DOESN'T SEEM LIKE THAT MANY PEOPLE WERE MOVING BETWEEN SO MANY BANDS BACK THEN. DAVE: THE YEARS ARE GOING TO BE DIFFICULT. BUT THE FIRST ONE I WAS IN WAS THE INSANE, THAT WAS IN 1979. THERE WERE JUST TWO OF US, GUITAR AND SINGING AND I WAS ON GUITAR. I COULDN'T PLAY AT ALL, SO I JUST TUNED EVERYTHING WITH ONE FINGER TO E. BUT THAT JUST LASTED FOR A BIT UNTIL I LEFT TO LIVE IN THE STATES WITH MY DAD FOR A COUPLE YEARS. THEN I CAME BACK AND THEY HAD REPLACED ME, WHICH IS FAIR ENOUGH.

W: HAD YOU RELEASED ANYTHING BEFORE YOU LEFT?

D: YEAH, WE DID A RECORDING, SOME OF WHICH WAS ON A COMPILATION CALLED "TEN FROM THE MADHOUSE", WHICH WAS JUST LOCAL BANDS FROM WIGAN, BUT WE WERE THE ONLY REALLY PUNK BAND ON THERE ASIDE FROM A BAND FROM MANCHESTER CALLED THE HOAX WHO WERE PRETTY GOOD. ANYWAY, AFTER A WHILE I STARTED GOING TO SOUTHPORT, WHERE I MET THE GUYS FROM BLITZKRIEG AND AT THE TIME I WAS HAVING PERSONAL DIFFERENCES WITH THE INSANE GUYS OVER WHAT DIRECTION WE SHOULD GO IN. THEY WANTED TO DO A SORT OF MORE CHUGGIN UK SUBS KIND OF THING WHILE I WAS GETTING INTO MORE HARDCORE STUFF AND WANTED TO

DO SOMETHING REALLY INTENSE RATHER THAN POPPY. SO I JOINED UP WITH BLITZKRIEG... THIS WHOLE PERIOD IS SORT OF A BLUR TO ME ACTUALLY.

W: HOW OLD WERE YOU?

D: 17 OR 18... BUT MOST PEOPLE WERE OUT OF IT BACK THEN, AND I WAS ONE OF THEM. HA! ANYWAY, I ENDED UP BACK IN WIGAN, AT WHICH POINT I BEGAN DRAWING A HUGE DISCHARGE FACE ON MY BEDROOM WALL.

W: IS THIS THE PICTURE ON THE BACK OF THE BLITZKRIEG 7"?

D: NO, MY WHOLE WALL WAS JUST THE FACE! SO, MY MUM WAS LOOKING THROUGH THE BACK OF A COPY OF "SOUNDS" AND SHE SAW THIS FACE THAT I HAD BEEN DRAWING ON THE WALL AND IT SAID THIS BAND WAS LOOKING FOR A DRUMMER, SO SHE CALLED UP AND GOT ME AN AUDITION! HA! AND THEN SHE CAME TO TELL ME AND I WAS JUST... HA! I MEAN, I HAD JUST SEEN THEM A FEW WEEKS BEFORE PLAYING LIVE AND WAS TOTALLY BLOWN AWAY BY THEM, JUST THE WHOLE INTENSITY OF IT. JUST THE WAY THEY LOOKED... I DON'T KNOW, IT WAS JUST SOMETHING TOTALLY DIFFERENT.

W: WHEN YOU WENT TO AUDITION FOR DISCHARGE, WERE THERE A LOT OF OTHER PEOPLE THERE?

D: YEAH, SURE. THERE WAS A QUE OF PEOPLE OUTSIDE. IT WAS THEIR REHEARSAL SPACE, WHICH WAS JUST A REALLY REALLY SMALL ROOM. EVERYTHING WAS IN THERE. ALL THE AMPS AND EVERYTHING WAS ON FULL. JUST A TOTAL WALL OF NOISE. I WAS REALLY NERVOUS. I MEAN, GOING FROM THE INSANE TO SOMETHING LIKE DISCHARGE... THEY ALREADY HAD "DECONTROL" OUT AND THAT WAS THE REALLY BIG RECORD THAT YEAR.

W: HOW DID YOU END UP WITH THE NAME BAMBI?

D: HA! YEAH, UH... WELL, EVERYBODY HAD A NICKNAME, AND I DIDN'T, AND THEY WERE JUST A LOT OLDER THAN

Bracknell Sports Centre

MAXIMUM presents
THE EXPLOITED
ANTI PASTI DISCHARGE
FRIDAY 3rd JULY 7-30pm
CHRON GEN

ALL TICKETS £3.00



ME, LIKE 4 YEARS OLDER THAN ME. I THINK JUST BECAUSE I WAS STILL VERY FRESHFACED AND NAIVE AND JUST LOOKED YOUNGER THAN THEM...SOMETHING LIKE THAT. I NEVER LIKED IT, BUT EVERYONE ELSE USED IT AFTER THAT, I NEVER DID.

W: SO AFTER DISCHARGE...

D: AFTER DISCHARGE I WENT BACK TO THE INSANE AND WE DID "POLITICS", "EL SALVADOR", AND THE OTHER SINGLES ETC... EVENTUALLY I GOT FED UP WITH THAT AND I WAS BOOKING THIS ROCK AGAINST RACISM OUTDOOR FESTIVAL AND ASKED FLUX OF PINK INDIANS TO PLAY. THEY SAID THEY WOULD BUT THAT THEIR DRUMMER HAD JUST QUIT AND ASKED IF I WOULD DO IT. I LOVED THE "TUBE DISASTERS" ?" SO SAID, "SURE, WHY NOT?" THIS TIME I ALSO TOOK SIMON FROM THE INSANE WITH ME, SO TWO MEMBERS OF THE INSANE WERE PLAYING IN FLUX AT THIS TIME.

W: SO YOU DID PLAY SHOWS WITH THEM, BUT NEVER RECORDED ANYTHING?

D: WELL, THE INSANE "POLITICS" ?" HAD JUST COME OUT AND WE STARTED GETTING THESE PRIME BOOKINGS. ONE OF WHICH WAS THIS "WOODSTOCK REVISITED" FESTIVAL, WHICH WAS AT THE RAINBOW THEATRE IN LONDON. THIS WAS A BIG THING WITH LIKE TWENTY PUNK BANDS PLAYING FOR 5 POUNDS TO GET IN. ANGELIC UPSTARTS AND CHARGE AND ALL THESE BANDS WERE PLAYING AND WE GOT THE OFFER AND THOUGHT, "YEAH, COOL, WE'LL PLAY", AND THE GUYS FROM FLUX KNEW WE WERE DOING THIS, AND WERE VERY DISAPPOINTED IN US BECAUSE THEY THOUGHT TWENTY BANDS FOR 5 POUNDS WAS A BIT OF A RIP-OFF. I THINK THEY WERE SORT OF TESTING OUR LOYALTIES ASKING IF WE PLAYED THAT SHOW...THEY ACTUALLY BOOKED A RECORDING SESSION ON THE DAY OF THE SHOW, WHICH I THOUGHT WAS A BIT UNDERHANDED OF THEM, BECAUSE THEY KNEW ABOUT THE SHOW AND IT WAS JUST A TEST OF US AND WHERE WE STOOD. BUT, THE INSANE BEING MY OWN BAND I REALLY HAD TO GO WITH THAT.

W: YOU READ ABOUT THESE DIVISIONS BACK THEN BETWEEN FANS OF THE CRASS TYPE BANDS: DIRT, FLUX, AND THE MORE "PUNK" BANDS? DID YOU SEE THIS AT ALL BEING IN FLUX? I MEAN, PEOPLE TRY TO MAKE IT OUT LIKE CRASS AND THAT WHOLE SCENE WERE LIKE THE KILLJOYS OF PUNK.

D: I WOULDN'T SAY "KILLJOYS", BUT EVERYTHING ELSE WAS A BIT POSEY, BANDS LIKE THE ADICTS AND ANTI-NOWHERE LEAGUE, WAS MORE OF A SHOW KIND OF THING. BUT BANDS LIKE CRASS WERE MORE ABOUT REAL ISSUES, THINGS LIKE THE "CAMPAIGN FOR NUCLEAR DISARMAMENT", ABUSE AGAINST WOMEN, ANIMAL RIGHTS, ALL THIS SORT

OF THING AND THEY WERE ACTUALLY TAKING IT TO THE NEXT LEVEL POLITICALLY. PEOPLE WERE STILL HAVING A GOOD TIME AT THEIR SHOWS

SAT., 19th SEPT., 1981

£1.50
BAR 7.30/11



40yds
LEYTONSTONE TUBE

Flux of
Pink Indians
SUB HUMANS
RUDIMENTARY — PENI
HALL ABOVE THE RED LION
640 HIGH RD LEYTONSTONE
E11

W: I READ ABOUT A PERIOD WHEN THE INSANE SPLIT AND THERE WERE TWO INSANES.

D: HA! YEAH, THAT'S TRUE.

W: YOU SAID YOURS WAS MORE METAL, MAYBE LIKE ENGLISH DOGS OR SOMETHING?

D: SORT OF...WE RECORDED A DEMO, JUST ON 4 TRACKS, BUT IT WAS CRAP HONESTLY. HA! BUT LAST YEAR I FOUND SOMEONE ON THE COMPUTER WHO HAD IT IN THEIR MUSIC SHARING PROGRAM. WHICH IS CRAZY BECAUSE WE ONLY MADE TEN COPIES AND JUST GAVE THEM TO FRIENDS. BUT AT THAT POINT THE OTHER GUYS HAD GONE OFF TO DO WHAT I HAD ORIGINALLY WANTED TO DO, WITH SONGS LIKE "WHY DIE?" AND "WAR AND VIOLENCE". I REALLY PREFERRED WHAT THEY WERE DOING AT THAT POINT! BUT THEN IT WAS BACK TO BLITZKRIEG AND IN THE LAST



DISCHARGE

INSANE LINE-UP WE HAD THE GUITARIST OF BLITZKRIEG PLAYING BASS... SO YOU CAN SEE WHY MY HEADS ALL MESSED UP WITH THIS STUFF. ANYWAY, THIS WAS WITH THIS GUY SPIKE SINGING FROM A BAND CALLED PARADOX UK. HE'S SORT OF HI-JACKED BLITZKRIEG NOW AND CLAIMS IT AS HIS OWN. HE EVEN TOOK THE NAME OF THE ORIGINALLY SINGER! ANYWAY, AFTER THAT I DID

DR. AND THE CRIPPENS. WHICH AGAIN WAS ME BOOKING A CLUB AND THEY CAME AND PLAYED THIS REALLY GOOD U.S. STYLE HARDCORE, AND HAD A REALLY GOOD LIVE SHOW AND SAID THEY WERE GOING TO DO AN ALBUM, WHICH THEY NEEDED A DRUMMER FOR, SO AGAIN I THOUGHT, "YEAH, WHY NOT?". WE DID A LOT OF RECORDS AND A LOT OF TOURING.

W: WAS THIS WHEN YOU WERE WORKING AT MANIC EARS?
D: YEAH. HA, YOU'VE REALLY DONE YOUR HOMEWORK!

ALSO PLAYED WITH RUDIMENTARY PENI FOR A BIT.

W: WHAT? REALLY?!

D: JUST REHEARSING THOUGH. YOU KNOW NICK BLINKO IS KIND OF OFF A BIT. HE ACTUALLY ENDED UP IN AN INSTITUTION FOR A WHILE.

W: THAT'S WHAT I'VE HEARD. SO WERE THEY WRITING STUFF FOR "COCAPHONY"?

D: UH, NO...WE WERE JUST DOING LIKE STUFF OFF "DEATH CHURCH". I DIDN'T REALLY LIKE THAT "CACOPHONY" STUFF.

W: YEAH. SO A LOT OF PEOPLE SEEM TO CREDIT DISCHARGE WITH BEING THE FIRST "HARDCORE" BAND IN THE U.K. AND CHANGING THE WAY THAT PUNK WAS BEING PLAYED. DOES THAT SEEM ACCURATE TO YOU?

W: YEAH, I THINK THEY DID CHANGE A LOT WHEN THEY CAME OUT. THEY CERTAINLY CHANGED THE WHOLE FASHION SENSE OF PUNK. I THINK BEFORE DISCHARGE AND THE EXPLOITED IT WAS QUITE INDIVIDUAL IN IT'S OWN WAY, BUT THEN IT BECAME MORE OF A UNIFORM AND MORE OF A UNITY IN THE SCENE. ALL THESE STUDDED JACKETS STARTED CROPPING UP EVERYWHERE AND I THINK IT WENT WAY BEYOND THE MUSIC AND BECAME A WHOLE LIFESTYLE CHANGE FOR SOME PEOPLE. I WOULD DEFINATELY SAY THEY WERE ONE OF THE FIRST HARDCORE BANDS. THEM AND CONFLICT.

LIVE ON STAGE

DISCHARGE
+ G.B.H.



CRASHES OUT CHORD AFTER...
"MAIMED AND SLAUGHTERED" WHICH IS THE SECOND BEST SONG ON THE 12" TO PUT IN
BLUNTLY IT IS ONE OF THE BEST SONGS I HAVE EVER HEARD I CAN'T IMAGINE HOW MANY
KITS THE DRUMMER GETS THROUGH THE FIRST SIDE TWO IS "MANIA POR CONQUEST"

one big moan. Why oh why were Discharge
topping the bill? To say the Exploited blew 'em
off stage would be like saying Hiroshima was a
heated argument. They stank! I've seen more
talent in a comatose tadpole.
I don't care how much they jumped about
they ain't got the songs they ain't worth a
thank-you there's the door. And believe me
kids, the reality of this roar is BORE. Listening
to Discharge is like hearing umpteen
variations of a pneumatic drill solo
TUNES. NO TALENT and NO FUNNN
It wouldn't have been so bad if it

W: YOU'VE PROBABLY HEARD THE TERM "D-BEAT"...

D: YEAH. NOT AT THE TIME, BUT YEARS LATER. EVERYONE WHO I'VE SPOKEN TO ABOUT DISCHARGE SAYS, "THAT'S YOU, YOU'RE THE D-BEAT GUY".

W: WAS THAT SOMETHING THEY ASKED YOU TO PLAY? DID THEY SAY, "PLAY THE DRUMS LIKE THIS"?

D: NO, NO AT ALL. I WAS JUST TRYING TO COPY WHAT TEZZ WAS DOING ON THE EARLIER SONGS AND IT JUST SEEMED TO FIT WITH THE NEWER SONGS, THE SONGS WE WERE DOING FOR "WHY?". IT WAS A SIMILAR STYLE JUST SPEEDED UP A BIT MORE. BASICALLY IT WAS ONE OF THE ONLY BEATS I COULD PLAY! I WASN'T VERY GOOD. I HAD ONLY BEEN PLAYING DRUMS FOR 6 TO 8 MONTHS OR SOMETHING.

W: DID YOU PLAY ANY SHOWS WITH THEM BEFORE YOU STARTED RECORDING?

D: YEAH. ALTOGETHER I THINK I DID ABOUT 35 SHOWS WITH THEM.

W: THE "APOCALYPSE NOW" TOUR WAS AFTER "WHY" CAME OUT, RIGHT?

D: YEAH.

W: DO YOU REMEMBER ANY OF THE BANDS DISCHARGE PLAYED WITH BEFORE YOU STARTED RECORDING?

D: WE PLAYED A LOT WITH ANTISECT. WE PLAYED A FEW TIMES WITH THE VARUKERS. GBH...

W: WERE ANY OF THE SONGS ON "WHY" WRITTEN BEFORE YOU JOINED?

D: ALL OF IT WAS WRITTEN IN THE STUDIO APART FROM "AIN'T NO FEEBLE BASTARD".

W: HOW DID THE WRITING OF THE SONGS GO? DID BONES OR RAINY JUST HAVE CERTAIN RIFFS OR DID THEY COME WITH COMPLETED SONGS?

D: NO, WE HIRED A REHEARSAL SPACE AND WE JUST JAMMED IT OUT LIVE AND EVENTUALLY SOMEONE WOULD SAY, "HEY, HOW ABOUT THIS FOR A VERSE?" OR WHATEVER AND I JUST PLAYED ALONG. THEN WE WOULD RECORD THEM.

W: EVERYTHING WAS DONE IN JUST ONE OR TWO TAKES?

VICTORIA HALL
HANLEY

M. L. A. Present

DISCHARGE

THEIR SPECIAL FRIENDS

GBH

anti-sect

FRI 11TH MAR 7-30

THE PERFORMANCE WILL BE RECORDED LIVE. DON'T MISS THIS HISTORICAL EVENT!

PURE...NOISE! THE LAST SONG ON THIS

TO PUT IN

IN ORDER TO SATISFY THEIR MANIA

CONQUEST IT IS

THE DISCHARGE ARE A SMALL ANARCHIST

BAND FROM STOKES-ON-TRENT/ENGLAND.

DISCOGRAPHY- Realities Of War, Fight Back,

Decentral 7", Why 12", Live At Lycium tape.

D: THE ACTUAL "WHY" RECORD WAS DONE ON THE FIRST

TAKE AND THEN THE LEAD OVER DUBS WERE RECORDED,

ALSO IN ONE TAKE.

W: WHY WAS THERE THE "WHY (REPRISE)" AT THE END

OF THE RECORD? IF EVERYTHING WAS ONE TAKE THIS

OBVIOUSLY WASN'T A SCREW UP...

D: NO, IT WAS BECAUSE MIKE STONE, WHO WAS

RELEASING IT, THOUGHT THE RECORD WAS TOO SHORT.

SO WE JUST PLAYED "WHY" BACKWARDS AND TACKED IT ON

THE END. I THOUGHT IT WAS A GOOD WAY TO END THE

RECORD AND SORT OF BRING IT ALL TOGETHER.

W: FROM THE SET LISTS I'VE SEEN FROM THE

"APOCALYPSE NOW" TOUR, IT DOESN'T SEEM LIKE YOU

WERE PLAYING MANY SONGS OFF "WHY". IS THIS

BECAUSE THE SONGS WERE WRITTEN AND RECORDED SO

FAST YOU DIDN'T REALLY KNOW THEM?

D: I THINK IT WAS BECAUSE IT WAS STILL QUITE A

FRESH RECORD AND THE PEOPLE DIDN'T REALLY KNOW THE

RECORD YET, SO IT WAS MOSTLY JUST THE FIRST 3

SINGLES, REPEATED TWICE. HA! WITH A COUPLE FROM

"WHY"

THE INZANE

GUATEMALA

HONDURAS

EL SALVADOR

SALVADOR

LINE-UP

CAL- VOCALS

RAINY- BASS

BONES- GUITAR

BAMBI- DRUMS

W: WERE THERE ANY SONGS WRITTEN WITH YOU THAT CAME OUT ON LATER RECORDS?

D: NO, EVERYTHING THAT WE CAME UP WITH GOT USED ON "WHY".

W: DO YOU REMEMBER EVER PLAYING A SONG CALLED "WHERE'S OUR FREEDOM"?

D: NO! WHAT'S THAT?

W: SOMETHING I HEARD ON A LIVE TAPE WITH TEZZ. I WAS TRYING TO FIGURE OUT WHEN THEY STOPPED PLAYING IT.

D: NO, NEVER HEARD OF THAT ONE. I'VE BEEN TRYING TO FIND LIVE RECORDINGS FROM THE "APOCALYPSE" TOUR SINCE I LEFT. I HAD RECORDINGS OF ALMOST EVERY SHOW THAT TOUR AND THEY WERE ALL IN MY BAG ONE NIGHT AND SOMEONE STOLE IT!

W: FUCK.

D: YEAH, I DON'T KNOW...

W: HOW WAS IT TOURING WITH BANDS LIKE ANTI-PASTI, ANTI-NOWHERE LEAGUE AND THE EXPLOITED? I MEAN, I'VE ALWAYS THOUGHT OF DISCHARGE AS A MORE POLITICAL BAND, DEFINATELY WITH A MORE SERIOUS IMAGE AND MORE SERIOUS LYRICS AND AESTHETICS THAN A BAND LIKE THE ANTI-NOWHERE LEAGUE.

D: WHEN THE TOUR WAS PUT TOGETHER I WAS AMAZED THAT THOSE BANDS WERE ON THE BILL. THEY WERE ALL POPULAR BANDS AT THE TIME, BUT I WAS AMAZED THAT THEY WERE THE BILL FOR THAT TOUR. I THOUGHT IT WOULD BE BETTER IF IT WAS LIKE DISCHARGE, ANTISECT, VARUKERS... THAT SORT OF STUFF. LIKE ICONS OF FILTH OR SOMETHING. BANDS THAT HAD SOMETHING IN COMMON. NOT EXPLOITED AND ANTI-PASTI.

W: WAS IT A SET LINE-UP EVERY NIGHT OR DID YOU ALTERNATE?

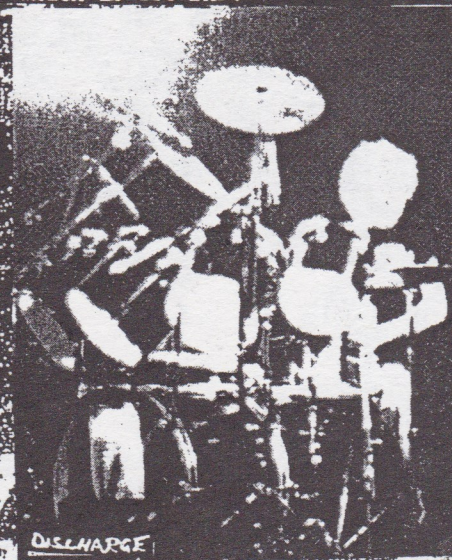
D: THE HEADLINER SPOT WAS ALTERNATED BETWEEN DISCHARGE AND THE EXPLOITED, THE REST WAS A SET LINE-UP WITH ANTI-NOWHERE LEAGUE OPENING, THEN CHRON-GEN AND ANTI-PASTI.

W: WERE THERE EVER ANY ARGUMENTS BETWEEN

COTTAGE INDUSTRY IN HIS GARAGE WHERE THE WHOLE FLOOR WOULD BE COVERED IN DRYING T-SHIRTS. HE DID ALL THAT MAINLY BY HIMSELF.

W: DID YOU KEEP ANY OF THAT STUFF?

D: NO. WHICH IS TOO BAD.



W: SO, CAL IS CREDITED WITH THE DESIGNS OF MOST OF THE RECORDS. DID HE EVERY BRING STUFF TO PRACTICE AND ASK WHAT YOU GUYS THOUGHT OR....

D: NO, MORE OR LESS JUST WHEN IT WAS FINISHED. I THINK IT IS PRETTY WELL DOCUMENTED IN THE INTERVIEWS WITH THE BAND THAT THEY WERE NOT INTO THE POLITICAL ASPECT OF THINGS. THEY WERE JUST INTO MAKING A LOT OF NOISE. "NOISE NOT MUSIC" AND ALL THAT. THAT WAS REALLY THEIR THING AND THE WHOLE IMAGE OF THE BAND AND THE POLITICAL SIDE, THAT WAS ALL CAL, DEFINATELY.

W: WAS THERE A DISCHARGE BANNER YOU WERE HANGING UP AT THIS POINT?

D: YEAH WE HAD THE DOVE. OF COURSE AT THE TIME IT WASN'T USED FOR "NEVER AGAIN".

W: DID YOU PLAY ANY SHOWS AFTER THE TOUR?

D: NO. THAT WAS IT. I CAME IN AS AN OUTSIDER, FOUR YEARS YOUNGER THAN EVERYONE ELSE AND THEY HAD KNOWN EACHOTHER SINCE SCHOOL, SO IT WAS KIND OF HARD TO JUST FIT IN. WHEN GARRY JOINED HE HAD ALREADY BEEN FOLLOWING THE BAND FOR A COUPLE OF YEARS SO THEY ALREADY KNEW HIM PRETTY WELL. AGAIN HE WAS A BIT OLDER THAN I WAS.

W: WERE YOU GETTING MONEY FROM THE TOUR?

D: YEAH, WE WOULD GET PAYED EVERY NIGHT AFTER THE SHOWS.

W: THE BANDS YOU WERE IN HAD RECORDS OUT ON 3 OF THE MOST KNOWN AND MOST REMEMBERED LABELS FROM THE TIME: RIOT CITY, NO FUTURE, AND CLAY. WERE THERE CONTRACTS THAT YOU WERE SIGNING AND WAS THERE EVER ANY DISCUSSION OF FUTURE ROYALTIES OR ANYTHING?

D: DISCHARGE WERE ALREADY SIGNED WITH CLAY, SO THE ONLY THING I EVER SIGNED WITH THEM WAS A SORT OF RELEASE NOTICE SAYING I ONLY JOINED THE BAND FOR THIS RECORDING AND ANY FUTURE ROYALTIES WOULD ONLY COME FROM THIS RECORDING. THAT WAS JUST WHEN I LEFT THOUGH. WITH NO FUTURE WE HAD A CONTRACT, BUT IT WAS REALLY BASIC. IT JUST SAID, "YOU DO THIS AND WE'LL DO THAT". WE WOULD GIVE THEM SO MANY RECORDINGS AND THEY WOULD RELEASE THEM. I MEAN, I'M STILL GETTING ROYALTIES FROM ALL THAT STUFF. AT THE TIME I WASN'T GETTING HARDLY ANYTHING. BUT THOSE LABELS SOLD THE PUBLISHING RIGHTS TO BIGGER PUBLISHERS LATER ON AND THEY TRACKED ME DOWN AND SAID, "HEY, WE GOT SOME MONEY FOR YOU." I WAS COMPLETELY SHOCKED. WHEN

STRAIGHT MUSIC PRESENTS
APOCALYPSE NOW

DISCHARGE
ANTI-PASTI
THE EXPLOITED
chron gen
ANTI-NOWHERE LEAGUE

LYCEUM
STRAND, WC2

SUNDAY 24th MAY at 6.30

TICKETS £3.00 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 636 3715.
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245,
OR ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 465 5088

DISCHARGE AND THE EXPLOITED ABOUT WHO SHOULD HEADLINE?

D: NO. I WAS ACTUALLY FRIENDS WITH WATTIE FOR A WHILE, UNTIL A FLUX INCIDENT WHERE THEY WERE REALLY TAKING THE PISS OUT OF THE EXPLOITED ON STAGE AND ONE OF THE EXPLOITED GIRL FRIENDS WAS THERE AND REPORTED BACK TO THEM. THEN WE WERE ON A KIND OF A HIT LIST. HA! IT WAS SAD BECAUSE WE HAD BEEN FRIENDS FOR A WHILE.

W: DO YOU REMEMBER WHAT KIND OF MERCHANDISE DISCHARGE HAD ON THAT TOUR?

D: IT WAS ALWAYS THE 3 SKULLS SHIRT.

W: WAS THAT SOMETHING CAL CAME UP WITH?

D: YEAH. WE ALSO HAD ANOTHER GUY WHO WAS HELPING WITH THE SILKSCREEN PRINTING AND I THINK HE ALSO HELPED GET THE ARTWORK TOGETHER, BUT BASICALLY IT WAS ALL CALS THING. HE ACTUALLY HAD A LITTLE

METALLICA STARTED DOING ALL THESE DISCHARGE COVERS I THOUGHT, "OK! MY SHIPS FINALLY COME IN!" BUT UNFORTUNATELY THEY DIDN'T DO ANY OF THE STUFF I PLAYED ON.

W: WERE YOU MADE AWARE OR CONSULTED ABOUT ALL THE REISSUES, INCLUDING THE DISCHARGE STUFF?

D: NO. HA! NOT AT ALL. I WAS REALLY SUPRISED ABOUT THE STICKER ON "WHY" WHICH SAID "FEATURING DAVE ELLESMERE". I THOUGHT, "WHY HIGHLIGHT THAT"? I MEAN IT DIDN'T EVEN APPEAR ON THE ORIGINAL RECORD. JUST IN THE RUN OFF GROOVE. THAT'S THE ONLY PLACE THE NAMES APPEAR.

W: DID IT SEEM STRANGE TO YOU THAT THE LABELS THAT WERE PUTTING OUT YOUR STUFF WEREN'T RUN BY PUNKS?

REALITIES OF
RELIGION IN THE 80S
RIGHT BACK

BUT AFTER THE GIG
DOES THIS SYSTEM WORK
THEY DECLARE IT
A LOOK AT TOMORROW
TOMORROW BELONGS TO US
IS THIS TO BE
PEEBLE BASTARD
WARS NO FAIRYTALE
VISIONS OF WAR
YOU TAKE PART
MASSACRE OF INNOCENCE
NO TV SKETCH
MANIA FOR CONQUEST
ALWAYS RESTRICTIONS
MAIMED AND SLAUGHTERED
RECONTROL



WITH THE EXCEPTION OF NO FUTURE, I GUESS.

D: WELL, MIKE STONE WAS WORKING AT BEGGERS BANQUET AND HE SIGNED THE LURKERS TO THAT LABEL AND HE WAS REALLY INTO THAT STUFF. OF COURSE HE WAS REALLY INTO DISCHARGE AFTER HE SAW THEM AT A LOCAL PUB AND THEY TOTALLY BLEW HIM AWAY. HE THOUGHT IT WAS GREAT AND WANTED TO PUT THEM OUT BECAUSE HE THOUGHT PEOPLE SHOULD HEAR IT. HE WAS ALSO AN OLD ROCKER AND INTO HIS FLUTEY JETHRO TULL COPY BANDS. BUT WHAT'S WRONG WITH THAT? HE SAW SOMETHING IN DISCHARGE AND WANTED TO PUT IT OUT. NOT BECAUSE HE THOUGHT HE COULD MAKE A LOT OF MONEY OFF IT, BECAUSE THERE REALLY WASN'T A MARKET FOR THAT STUFF THEN. THE FACT IS IS THAT JOHN PEEL PLAYED IT AND EVERYONE FREAKED ON IT. THERE WAS NOTHING ELSE LIKE IT WHEN "REALITIES OF WAR" CAME OUT. NOT IN THE U.K., MAYBE IN THE STATES WHERE THE BANDS WERE ALWAYS MORE INTENSE THAN THE ENGLISH ONES. IN TERMS OF POWER. I MEAN BLACK FLAG WERE A PRETTY DAMN POWERFUL LIVE ACT.

W: WHAT WAS THE GENERAL VIEW OF U.S. PUNK BANDS FROM THE ENGLISH PUNKS?

D: ARTY, POSEY...WHICH IS ACTUALLY THE TOTAL OPPOSITE. WHEN I WAS IN THE INSANE WE DID THE ENGLISH TOUR WITH BLACK FLAG. WE HEARD THIS BAND FROM AMERICA WAS COMING AND IT WAS AROUND THE TIME THAT "LET THEM EAT JELLY BEANS" HAD COME OUT AND THEY HAD THIS SONG "POLICE STORY" ON THERE. WELL, IT WASN'T THE INSANE! IT WAS SOMETHING TOTALLY DIFFERENT AND I LOVED IT STRAIGHT AWAY. WHEN THE BAND CAME OVER I WAS HANGING OUT WITH CHUCK A LOT AND ALSO WITH HENRY, BUT HE WAS A BIT MORE RECLUSIVE. BUT CHUCK AND ROBO WERE REALLY COOL

AND INTO WHAT WE WERE DOING TOO. I WAS WRITTING TO CHUCK FOR A FEW YEARS BUT HE SEEMED TO LOSE IT COMPLETELY.

W: DID YOU EVER GET ASKED TO REJOIN DISCHARGE IN ANY OF THEIR LATER INCARNATIONS?

D: NO. I DIDN'T WANT TO EITHER. BECAUSE THOSE LATER INCARNATIONS WERE GOING TOWARDS METAL AND THAT WASN'T MY THING AT ALL. THEY REALLY LOST IT AFTER BONES LEFT. I WENT TO MY SISTERS WEDDING IN DALLAS AND SAW THAT DISCHARGE WERE PLAYING! SO I JUST SHOWED UP. THAT'S WHEN THEY HAD FISH, "GRAVE NEW WORLD" AND ALL THAT. I SAID HELLO TO CAL AND GARRY AND ACTUALLY GOT ON BETTER WITH CAL THAN I DID WHEN I WAS IN THE BAND. IT WAS BILLED AS A METAL SHOW AND LOCAL RADIO WAS CALLING THEM A "HOT METAL BAND", WHICH OF COURSE THEY WEREN'T. I REMEMBER ONE OF THE OPENERS CALLED ROTTING CORPSE WHO WERE PLAYING REALLY INTENSE THRASH METAL STUFF. W: DID PEOPLE HATE DISCHARGE WHEN THEY CAME OUT WITH THAT RECORD IN ENGLAND?

D: YES AND NO. BECAUSE THE WHOLE METAL THING WAS GETTING REALLY BIG WITH THE PUNKS AT THE TIME. BANDS LIKE ONSLAUGHT, SACRILEGE AND NAPALM DEATH.

W: YOU SAID IN "AFTER THE BOMB" ZINE THAT YOU STARTED DISGUST AS A RESPONSE TO "MASSACRE DIVINE".

D: YEAH. THE IDEA CAME ABOUT WHEN I WAS WORKING AT PLASTIC HEAD DISTRIBUTION AND THE BOSS, STEVE, WHO HAD BEEN THE DRUMMER IN STONE THE CROWS WHO ARE ON ONE OF THE "BULLSHIT DETECTOR" COMPS, AND "MASSACRE DIVINE" CAME IN FOR DISTRIBUTION AND WE JUST COULDN'T BELIEVE IT, IT WAS SO BAD. HE COULDN'T PLAY GUITAR THOUGH AND I COULD SO HE PLAYED DRUMS AND I WAS ON GUITAR. THEN I ROPED IN SOME OLD FRIENDS LIKE GARY FROM BLITZKRIEG, AGAIN.

W: WERE YOU AWARE OF ANY OTHER DISCHARGE STYLE BANDS AT THE TIME.

D: OH SURE. FROM WORKING AT THE DISTRO WE KNEW ABOUT DISCLOSE, DISCHARGE AND THOSE BANDS FROM SWEDEN...



DISGUST

W: DO YOU HAVE ANY IDEA HOW THEY GOT WURZEL FROM MOTORHEAD FOR THE SECOND DISGUST ALBUM?

D: YEAH, I STARTED HANGING OUT WITH WURZEL IN LONDON AND HE WAS COMING OVER, GETTING DRUNK, AND I GUESS AFTER I LEFT THEY JUST ASKED HIM. AFTER I LEFT TO AMSTERDAM.

W: DID DISGUST EVER PLAY LIVE OR WAS IT JUST A STUDIO PROJECT?

D: NO WE PLAYED... WELL WHEN WE FIRST STARTED WE WERE LOOKING FOR A SINGER AND ASKED BARNEY FROM NAPALM DEATH AND HE WAS TRYING TO SING LIKE CAL WAS ON "GRAVE NEW WORLD"! ALL THE TIME WE WERE SAYING "BARNEY, JUST DO WHAT YOU DO WITH NAPALM". THAT'S WHAT WE WANTED BUT EACH TIME IT WAS LIKE CAL ON "GRAVE NEW WORLD". SO UNFORTUNATELY WE HAD TO SAY NO AFTER DOING SOME REHEARSING AND RECORDING WITH HIM. WHICH WAS A SHAME BECAUSE

BARNEY IS A REALLY GREAT GUY. ALSO, HIS LYRICS WERE NOT WHAT WE WANTED DISGUST TO BE ABOUT. WE WANTED MORE OR LESS A DISCHARGE CLONE FROM THE GOOD OLD DAYS, BEFORE "MASSACRE DIVINE" AND "GRAVE NEW WORLD". BUT BECAUSE BARNEY WAS INVOLVED, WE HAD A DEAL WITH EARACHE RECORDS. SO WE THOUGHT WE HAD TO GET SOMETHING THAT'S REALLY GOOD NOW, SO WE GOT DEAN FROM E.N.T. THEN WE DID A WHOLE EUOPREAN TOUR CALLED LIKE "FESTIVALS OF HATE" WITH MORBID ANGEL HEADLINING, AND CANNIBAL CORPSE, UNLEASHED AND SAMEAL.

W: WHOA! I MEAN, THAT RECORD IS REALLY RIPPING AND BRUTAL, BUT HOW DID THAT GO OVER WITH A METAL CROWD?

D: WELL, WE WROTE AND RECORDED THE WHOLE ALBUM IN ONE WEEKEND, IN THE STUDIO. THEN WE GOT ALL THESE SHOW OFFERS AND HAD TO ACTUALLY LEARN THEM, WHICH WAS LIKE 3 MONTHS OF REHEARSING. AT THE BEGINNING OF THE TOUR WE WERE REALLY SLOPPY BUT BY THE MIDDLE WE WERE REALLY TIGHT AND EVEN THE MORBID ANGEL GUYS WERE STANDING AT THE SIDE OF THE STAGE GETTING INTO IT. I MEAN REALLY WE JUST WANTED TO MAKE A STATEMENT AGAINST WHAT DISCHARGE HAD BECOME. EVEN THOUGH IT WAS YEARS AFTER DISCHARGE I REALLY THINK IT KEPT THE SPIRIT OF WHAT THEY WERE AT THEIR PEAK.

W: HAVE YOU BEEN OFFERED ANY OF THESE "HOLIDAYS IN THE SUN" FESTIVALS FOR ANY OF YOUR BANDS?

D: I'VE SPOKEN WITH MICK FROM BLITZKRIEG AND HE HAD AN IDEA TO PUT THE BAND BACK TOGETHER WITH HALF OF MAYHEM AND ASKED ME TO PLAY DRUMS FOR SOME OF THESE FESTIVALS. BUT I'M REALLY NOT INTERESTED. THE WHOLE RELYING ON OTHER PEOPLE TO GET STUFF DONE JUST DOESN'T WORK FOR ME ANYMORE.

W: IS WHAT YOU DO NOW, MUSICALLY, SOMETHING THAT YOU DO SOLO.

D: BASICALLY, BUT I AM DOING A LOT OF COLLABORATIONS AT THEMOMENT. THE LAST ONE I DID TURNED OUT TO BE A BIG RECORD IN THE TECHNO SCENE. I'VE GOT A RESIDENCY IN A LOCAL DJ CAFE HERE BUT MOSTLY PERFORM AROUND EUROPE. FOR ME IT HAS A LOT OF THE SAME ENERGY THAT THE EARLY PUNK MUSIC DID.

W: WHAT EARLY PUNK STUFF REALLY BLEW YOU AWAY AND STILL HAS THE SAME IMPACT TODAY?

D: CRUCIFIX "DEHUMANIZATION", THE BEST RECORD EVER. THAT WAS THE FIRST RECORD THAT ACTUALLY WORE OUT FOR ME. WELL, "HEAR NOTHING, SEE NOTHING..." FIRST, BUT THEN WHEN THAT CRUCIFIX RECORD CAME OUT IT JUST TOOK IT TO A WHOLE NEW LEVEL.

W: DO YOU REGRET NOT BEING ABLE TO PLAY ON "HEAR NOTHING..."?

D: ABSOLUTELY. SOME OF THE SONGS ON THAT, "DRUNK WITH POWER"... SOME OF THAT RIFFING IS JUST INCREDIBLE.

W: WHAT BURNED YOU OUT ON PUNK?

D: IT WAS A GRADUAL THING. ALL THE BANDS I LIKED WEREN'T PLAYING ANYMORE OR THEY WERE ALL GETTING BIT SOFT, SUBHUMANS FOR EXAMPLE. THE MUSIC JUST WASN'T THERE ANYMORE. I STILL LOVE THE OLD STUFF, BUT I CAN'T SIT IN THE SAME PLACE FOR TOO LONG. I LIKE TO MOVE ON AND CHECK OUT NEW STUFF, JOHN PEEL IS RESPONSIBLE FOR THAT. WHEN I GOT INTO TECHNO I WAS AT A DISTRIBUTORS CONFERENCE AND WE GOT INVITED

TO SOME PART, SO I WENT WITH THE CENTURY MEDIA GUYS AND WE GOT THERE AND IT WAS A TECHNO PARTY. WE ALL THOUGHT, "OH GOD WHAT'S THIS BOLLOCKS? TECHNO SHIT!" BUT AFTER A FEW DRINKS IT STARTS TO GET TO YOU AND THE FEET START TAPPING AND BY THE END OF THE NIGHT I WAS REALLY INTO THE SOUND OF IT.

W: THE WHOLE RAVE THING SEEMED TO GET KIND OF BIG WITH THE ANARCHO PUNK SCENE IN THE LATE 80'S/EARLY 90'S.

D: YEAH IT WAS VERY ANARCHISTIC. YOU KNOW THIS WAS STILL THE THATCHER YEARS AND YOU COULDN'T HAVE A PARTY OR A GATHERING OF MORE THAN A FEW PEOPLE. THE UK BECAME A REALLY SHITTY PLACE TO BE AND WHEN THE RAVE SCENE CAME ALONG IT WAS SOMETHING THAT BROUGHT A LOT OF PEOPLE TOGETHER IN ONE PLACE AGAIN. IT HAD THE SAME SORT OF DIY ETHIC THAT THE EARLY PUNK SCENE HAD. THE ONLY THING LACKING IS THAT IT DOESN'T REALLY SAY ANYTHING.

W: DO YOU THINK THAT YOUR INVOLVEMENT WITH PUNK HAS CHANGED YOUR WORLD VIEW OR YOUR VIEW OF INDEPENDENT MUSIC?

D: DEFINATELY. I WAS A MEMBER OF C.N.D. AND ROCK AGAINST RACISM...THE FEELING WAS THAT YOU COULD MAKE A DIFFERENCE AND HOPEFULLY CHANGE PEOPLES MINDS ABOUT THINGS. I MEAN, AT THE TIME I JOINED FLUX I WAS STILL EATING MEAT AND I HADN'T EVEN THOUGHT ABOUT THAT STUFF BEFORE, AND I'M STILL A VEGETARIAN BECAUSE OF IT.

AT THIS POINT WE TURNED TO CRITIQUES OF THE LAST DISCHARGE LP AND CURRENT LINE-UP WITH RAT. THANKS A AGAIN TO DAVE FOR THE INTERVIEW!!

FOR MORE ON DAVE ELLESMERE CHECK OUT

"AFTER THE BOMB" ISSUE #1.



THE BANDS WERE VERY ACTIVE LIVE TOO. A BIT LATER THE LIGHTS WENT OUT AND A TAPE OF AN AIR RAID WAS PLAYED, THEN ALL OF A SUDDEN 'THE DISCHARGE' STARTED PLAYING AND THEN THE LIGHTS WENT ON. THEY ARE VIRTUALLY A WALL OF NOISE, VERY POWERFUL SOUND. CAL WAS THE ONLY REAL ACTIVE MEMBER OF THE BAND. SOMETIMES HE ACTED AS IF HE WAS POSSESSED OR SOMETHING. THE FOLLOWING IS A LIST OF SONGS THEY DID: 'AIN'T NO FEEBLE BASTARD', 'TV SKETCH', 'FIGHT BACK', 'THEY DECLARE IT', 'DECONTROL', 'RELIGION INSTAGES', 'LOOK AT TOMORROW', 'DOES THE SYSTEM WORK', 'TOMORROW BELONGS TO US', 'IS THIS TO BE', AND 'VISIONS OF WAR' PLUS OTHERS I DIDN'T CATCH THE TITLES OF. DURING THEIR SET CAL CLIMBED ON TOP OF AN 11 FT. STACK OF AMPS AND SUNG FOR A WHILE BEFORE JUMPING OFF.

AT THE GATES OF HELL

WHERE THE CORPSES YELL

With the near ritualistic sacrifice of Donald Rumsfeld, part of a good cop/bad cop smokescreen as the Democrats claim victory, the Government has washed their hands of blood and transferred their sins to the Robert Gates scapegoat. Many people are saying this is part of a "Democratic revolution", but the right and left are both wings on the same bird of prey. On another level, this can be seen as the creation of the double mind, the mind at war with itself, as we are fed conflicting reports from the same sources, at the same time to shut down our questioning. The Democrats talk a lot about their Congressional oversight, of the Bush administration, but how much oversight will we actually see? Not much I suspect when every Democrat on the Senate Armed Services Committee voted to approve Robert Gates as Bush's pick for Secretary of Defense, including Evan Bayh and Hillary Clinton, both of whom plan on running for president in 2008. Why would these "Democratic" Senators approve someone who had his nomination withdrawn for CIA Director due to his illegal arms dealings to Iran as part of the Iran-Contra scandal? I guess since he still made Head of CIA Analysis in 1991 all is forgiven. During his 26 years with the CIA and the National Security Council he skewered intelligence reports to fit with Reagan views that the Soviet Union was sponsoring terrorists. Specifically that Soviet agents were plotting terrorist attacks. Both theories turned out to be wrong and despite reports to the contrary other analysts, Gates rewrote drafts "to suggest greater Soviet support for terrorism". In fact, the suppression of intelligence that did not support Gates agenda was altered or slanted in favor of CIA Director William Casey's view of Soviet operations.

Just replace Reagan with Bush and Soviets for North Koreans, or Iranians, or Malaysians.... and you can see how he will fit right in. In fact, he's already served as a member of the "bipartisan" Iraq Commission headed by James A. Baker III. That's the James A. Baker III of the connections to the Bin Laden family), of the first Gulf War. Being on the since he was also funnelling through the "Iraq Initiative", Carlyle Group (weapons manufacturers with official Bush family layer and architect Iraq Commission works out good for Gates military assistance to Iraq in the 80's which included helping Saddam Hussein procure the chemicals needed to build chemical weapons, and cluster bombs. Ironically this same Iraq Initiative involved Donald Rumsfeld. More recently Gates was on the board of directors of VoteHere, a company that was the biggest elections lobbyist for the "Help America Vote Act", which according to the now LAW STATES it's purpose is "to establish a program to provide funds to states to replace punch card voting systems, to establish the Election Assistance Commission to assist in the administration of Federal to otherwise provide assistance with the administration of certain and programs..." VoteHere spent more money on this campaign than other electronic voting machine companies ES+S, Diebold, and Sequoia cominded to get HAVA through and create mandatory electronic voting. All in all I can definately see why he was tapped for Defense Secretary. Again we are shown that no matter what past indiscretions, crimes, or assistance in mass murder a member of government has committed, they are always welcome back with open arms. By both parties. As long as the blood and money keep flowing for the Globalist Agenda.

GERM ATTACK

"CANADIAN! CANADIAN! CONCENTRATION CAMP!!" WHAT A FUCKING RIPPER! NEEDLESS TO SAY I WAS THOROUGHLY IMPRESSED (AND A BIT SUPRISED) WHEN I GOT THE DEBUT 7" BY GERM ATTACK IN THE MAIL.

LIKE THE BEST OF EARLY 80'S UK HARDCORE, GERM ATTACK COMBINES SREEDY, TEARING RIFFS WITH POLITICALLY CHARGED LYRICS AND PUNK ATTITUDE.

"BLOOD DRINKERS" ERA VARUKERS WITH DISTORTION?
I'D SAY SO! HERE'S JO WITH THE ANSWERS...

1. I HADN'T HEARD ANYTHING ABOUT GERM ATTACK BEFORE THE 7" CAME OUT. HOW LONG HAVE YOU BEEN TOGETHER AND DID YOU RELEASE A DEMO OR ANYTHING?

JO: OK, HERE'S THE DEAL, IN THE SUMMER OF 2005 WILL HAD BEEN PLAYING DRUMS FOR A MONTH, I HAD BEEN PLAYING GUITAR FOR ABOUT THAT LONG, AND ERIC HAD A BASS, BUT NEVER REALLY TOUCHED IT. THEY WANTED TO START A BAND, SO THEY CAME TO MY HOUSE ONE DAY AND WE MADE UP FOUR SONGS. A WEEK AND A HALF LATER WE HAD A SHOW WHEN AFTER THE BOMBS BLAYED IN OTTAWA, A MONTH LATER WE RECORDED A LIVE DEMO CDR THAT WAS MADE INTO A SPLIT DEMO WITH METAL CRUST BAND ICBM, WHOM

WE LEFT FOR A 2 WEEK TOUR WITH THE NEXT DAY. SO EVERYTHING WAS FAST PACED, THE WAY I LIKE IT. IN THE FALL OF 2005 WE RECORDED ANOTHER LIVE DEMO, "CHAOS NON MUSICA", BUT NEVER ENDED UP RELEASING IT. IN THE SPRING OF 2006, RICH, OF THE SICK FITS, RECORDED A SESSION FOR US, HALF OF WHICH EVENTUALLY BECAME THE "CANADIAN CONCENTRATION CAMP" 7" AND SHORTLY AFTER WE RECORDED A LIVE SET WHILE OUR MINI-TOUR WITH AGHAST. HALF OF THOSE SONGS WERE USED FOR THE SPDIT TAPE/CDR WITH 2 KOMPONENTZ FROM THE UK. SO FAR THAT'S OUR HISTORY.

2. YOU ARE FROM QUEBEC, WHERE THERE ARE NUMEROUS LAWS ABOUT MAINTAINING FRENCH LANGUAGE/CULTURE, AND A LOT OF TALK ABOUT WHO SHOULD CONTROL THIS PART OF CANADA. DO YOU AGREE WITH THE QUEBEC SEPARATISTS IDEAS?

JO: ACTUALLY, WE ARE FROM OTTAWA, ONTARIO. IF YOU LOOK AT A MAP FOR A SECOND YOU WILL SEE THAT IT BORDERS GATINEAU, QUEBEC... IT'S ABOUT A 5-10 MINUTE WALK FROM DOWNTOWN OTTAWA TO DOWNTOWN GATINEAU (FORMERLY KNOWN AS HULL). I WAS BORN AND RAISED IN HULL, AND I'M QUEBECOIS. THERE IS A BIG CULTURAL ASSIMILATION TOWARDS FRENCH SPEAKING PEOPLE HERE. IT'S ESPECIALLY OBVIOUS IN A PLACE LIKE HULL, WHERE YOU ARE FORCED TO SPEAK ENGLISH TO COMPETE ON THE JOB MARKET



BECAUSE OF CANADA'S CAPITAL BEING NEXT DOOR. BUT ON THE PLUS SIDE, THIS MAKES OTTAWA A MORE SENSIBLE CITY TOWARDS FRENCH CULTURE. LIKE FOR EXAMPLE, FRENCH IS A MANDATORY LANGUAGE FOR ALL CITY WORKERS. THE QUEBECOIS HAVE BEEN LIVING A SORT OF APARTHEID AND HAVE SUFFERED ASSIMILATION FOR HUNDREDS OF YEARS, BUT AT THIS POINT THERE'S NO USE IN QUEBEC BECOMING IT'S OWN COUNTRY. THE LAST THING WE NEED IS MORE BORDERS. PROVINCES SHOULD JUST HAVE MORE POWER OF SELF-DETERMINATION. IT'S NOT ONLY PROBLEMATIC IN QUEBEC, THERE'S THE ARCADIAN IN NEW BRUNSWICK, AND THERE'S SOVEREIGNIST MOVEMENTS IN NEWFOUNDLAND AND ALBERTA ALSO.

3. YOUR FIRST EP IS "CANADIAN CONCENTRATION CAMP", ABOUT THE CAMPS SET UP FOR AND THE FORCED RELOCATION OF "ENEMY ALIENS". I'D NEVER HEARD OF CANADA HAVING THESE CAMPS OR WHO THE ENEMY ALIENS COULD HAVE BEEN.

IN THE U.S. THERE WERE INTERNMENT CAMPS FOR JAPANESE AMERICANS AFTER PEARL HARBOR, BUT WHAT WAS THE PURPOSE OF THESE CAMPS IN CANADA? WAS THERE A SPECIFIC EVENT THAT SPARKED A ROUND UP OF "ALIENS" AND WAS THIS ONLY ENACTED IN THE FIRST WORLD WAR?

JO: DURING AND FOR 2 YEARS AFTER THE END OF WORLD WAR I, 8,579 MALES "ALIENS OF ENEMY NATIONALITY" WERE INTERNED, INCLUDING 5,954 AUSTRO-HUNGARIANS, MOST OF WHOM WERE PROBABLY ETHNIC UKRAINIANS. LASTING FROM 1914 TO 1920, ABOUT 5000 UKRAINIAN MEN OF AUSTRO-HUNGARIAN CITIZENSHIP

NOT IN AUSCHWITZ OR IN BELSEN CONCENTRATION CAMP AT HOME WAR MEASURES ACT IN 1914 "ENEMY ALIENS" SENT TO CAMPS

CANADIAN
CANADIAN
CONCENTRATION CAMP

IMMIGRANTS FORCED INTO LABOUR MINING, FORESTRY, AND FACTORY WORK
XENOPHOBIA: COMPANIES PROFIT IMMIGRANTS TREATED AS SLAVES

WERE KEPT IN TWENTY-FOUR INTERNMENT CAMPS AND RELATED WORK SITES. ANOTHER 80,000 WERE REGISTERED AS "ENEMY ALIENS" AND OBLIGED TO REGULARLY REPORT TO THE POLICE. THOSE INTERNED HAD WHATEVER LITTLE WEALTH THEY HAD CONFISCATED. IN WWII, AFTER THE BOMBING OF PEARL HARBOR

THE CANADIAN GOVERNMENT PASSED THE "ORDER IN COUNCIL PC 1486" EXPANDING THE POWER OF THE MINISTER OF JUSTICE TO REMOVE ANY AND ALL PERSONS FROM A DESIGNATED PROTECTED ZONE (100 MILE RADIUS OF THE BC COAST). THIS WAS PART OF THE "WAR MEASURES ACT". ON MARCH 4, 1942, THE BC SECURITY COMMISSION WAS ESTABLISHED AND 22,000 JAPANESE CANADIANS WERE GIVEN 24 HOURS TO PACK, BEFORE BEING INCARCERATED, INTERNED, AND SEPARATED FROM THEIR FAMILIES. MEN WERE FORCED INTO LABOUR CAMPS, WHILE THEIR FAMILIES WERE SENT TO INTERNMENT CAMPS MOSTLY MADE UP OF OLD GHOST TOWNS. THE PICTURE ON OUR RECORD SLEEVE IS OF ONE OF THESE CAMPS IN BRITISH COLUMBIA.

4. WHAT IS THE FORCED LABOUR THAT YOU TALK ABOUT THE MEN FROM THESE CAMPS BEING USED FOR?

JO: IN WWI, UKRAINIANS WERE THE ONES THAT BUILT BANIFF NATIONAL PARK, IN ALBERTA, AMONG OTHER THINGS. MANY LABOUR UNION LEADERS WERE DEPORTED TO EUROPE. IN WWII, MEN WERE SEPARATED FROM THEIR FAMILIES AND FORCED TO WORK ON WORK CREWS BUILDING ROADS, RAILROADS, AND SUGAR BEET FARMS. DISSIDENTS WHO VIOLATED CURFEW HOURS, COMPLAINED, ETC... WERE SENT TO THE "PRISONER OF WAR" CAMPS ALL THE WAY ACROSS THE COUNTRY AT ANGLER AND PETAWA IN ONTARIO (699 MEN). THEY WERE FORCED TO WEAR SHIRTS WITH, ROUND, RED TARGETS ON THEIR BACKS.



CAMP

5. IN THE U.S. THERE ARE STILL INTERNMENT CENTERS ON THE READY AND NEW ONES BEING BUILT FOR MASS RELOCATIONS AND MARTIAL LAW. DOES CANADA STILL HAVE THESE CAMPS PREPARED FOR SOME KIND OF SOCIAL UPEHAVAL?

JO: I HAVE NO IDEA. BUT I WOULDN'T BE SUPRISED. MARTIAL LAW WAS DECLARED BACK IN OCTOBER OF 1970, AND IT WAS A SCARRY THING.

6. DURING THE VIETNAM WAR, CANADIAN ANTI-WAR PROTESTORS SHUT THE GATES AT THE "PEACE ARCH" ON THE THE US/CANADIAN BORDER WHICH HAD SYMBOLISED THE FRIENDSHIP BETWEEN THE TWO COUNTRIES. HAVE THER BEEN ANY SIMILIAR ANTI-WAR OR ANTI-U.S. DEMONSTRATIONS IN CANADA DIRECTED AT THE U.S. INVASION OF THE MIDDLE EAST?

JO: WELL, SINCE THE RISE OF THE ANTI-GLOBALISATION MOVEMENT, WHICH IS OBVIOUSLY LINKED TO THE ANTI-WAR MOVEMENT, THERE HAVE BEEN PROTESTS THAT ARE THE EXACT OPPOSITE, WHERE LARGE GROUPS OF PEOPLE ATTEMPT TO CROSS THE BORDER PROMOTING THE FLOW OF PEOPLE INSTEAD OF GOODS. IE: THE "NO ONE IS ILLEGAL" CAMPAIGNE.

7. WHAT ROLE IS CANADA PLAYING IN THE "WAR ON TERROR"?

JO: THE CANADIAN GOVERNMENT FULLY SUPPORTS THE U.S AND HAS HAD SIMILIAR THINGS LIKE THE PATRIOT ACT SINCE THE POST-9-11 DAYS. SOME PEOPLE HAVE BEEN (AND SOME STILL ARE) INCARCERATED UNDER "SECURITY CERTIFICATES", WITHOUT CHARGES INDEFINATELY. THIS ONE GUY FROM OTTAWA, MOHAMED HARKAT WAS LOCKED UP FOR ABOUT 2 YEARS HIS FAMILY AND ACTIVISTS FOUGHT HARD, AND HE'S NOW OUT ON BAIL, BUT STILL FACES JAIL, DEPORTATION (MOST LIKELY ENDING IN TORTURE AND DEATH). HE STILL DOESN'T KNOW WHAT HIS CHARGES ARE! THERE ARE 3 OTHER DETAINED UNDER THESE "SECURITY CERTIFICATES": MOHAMMAD MAHJOUN, MHMOUD JABALLAH, AND HASSAN ALMEI. ADIL CHARKAOUI WAS ALSO RELEASED ON BAIL.

8. I WAS SUPRISED TO SEE YOU HAD THE SONG "WOMYNS LIBERATION. IT SEEMS A LOT OF PUNK BANDS ARE MOVING AWAY FROM SUBJECTS LIKE THESE, WHERE A FEW YEARS AGO IT WAS COMMON TO HAVE MORE POLITICAL TOPICS ADRESSED IS PUNK SONGS. DO YOU THINK THAT THE POLITICS OF PUNK ARE BEING DILUTED EVEN MORE BY MUSICAL AND IMAGE TRENDS IN THE SCENE?

JO: WELL PERHAPS LOTS OF LYRICS ARE DILUTED AS TIME GOES BY, BUT SOME PEOPLE ARE JUST MORE SUBTLE, OR POETIC ABOUT THEIR OPINIONS. I'M NOT A GOOD WRITER OF LYRICS, BUT I AM REALLY ANGRY. THAT'S WHY OUR LYRICS ARE TO THE POINT, AND OVER SIMPLISTIC. "WOMYNS LIBERATION" IS A GREAT SONG THAT I AM SURE KNOCKS SOME PEOPLE OUT OF THEIR COMFORT ZONES, AND THAT'S THE IDEA.

9. YOU ALSO PUT TOGETHER THE ZINE "BORN 20 YEARS TOO LATE" WHAT MADE YOU START THIS UP AS A PRINT ZINE RATHER THAN A COMPUTER ZINE AS SO MANY OTHER PEOPLE?

JO: I MADE A ZINE WHEN I WAS 15, BUT DIDN'T MAKE MORE THAN 4-5 COPIES OF EACH. I GOT TOO LAZY...AND SINCE THEN I HAD ALWAYS WANTED TO DO A MUSIC ZINE, CAUSE I THOUGHT PERSONAL ZINES GOT TOO BORING, AND BIG MUSIC ZINES THAT ARE AVAILABLE, YOU HAVE TO READ THROUGH A LOT OF GARBAGE TO GET TO THE GOOD STUFF. THE FEW THAT I HAD READ WERE REALLY COOL, BUT I ALWAYS THOUGHT DIDN'T KNOW MUCH ABOUT MUSIC...WELL ONE DAY I SAID, "FUCK IT"! AND GOT WRITING. I NEVER PAID MUCH ATTENTION TO WEB-ZINES, READING IN FRONT OF A SCREEN HURTS MY EYES.



10. HOW MANY HAVE YOU RELEASED SO FAR AND HOW MANY DO YOU PRINT OF EACH? DO YOU FIND IT HARD TO SELL ZINES WHEN SO MANY PEOPLE THINK THEY SHOULD BE GIVEN AWAY FOR FREE?

JO: #7 IS THE LATEST ISSUE, THEY'VE BEEN RELEASED EVERY 3 MONTHS, SO I'VE BEEN DILLIGENT WITH THAT. IT SUCKS THAT SOME PEOPLE PROBABLY THINK THAT EVERY TIME YOU SEE THEM YOUR ALWAYS TRYING TO SELL THEM SOMETHING! EVERYONE LIKE LIKES ZINES, BUT MOST PEOPLE ARE NOT ZINE CRAZED MANIAAS THAT WRITE TO YOU WITH CASH IN THE MAIL.

11: WHAT IS GOING ON IN THE SCENE UP THERE RIGHT NOW? IS IT EASY TO FIND PLACES FOR ALL AGES SHOWS AND ARE THERE A LOT OF YOUNGER PUNKS INVOLVED AND COMING TO SHOWS?

JO: OTTAWA VENUES CONSIST OF PUNK HOUSES, A FEW OVER EXPENSIVE CLUBS, AND THE ODD OVER EXPENSIVE COMMUNITY CENTER. CRUST AND HARDCORE BANDS: CENTERTOWN INSURGENTS (ANARCHO DI-HC), WANTON MANNER (NOISE HC), BELLIGERENT (E.N.T. ST STYLE CRUST), IT'S ASSHOLE TIME (THINK M.D.C., S.O.A.), BASTARDATOR (THRASH METAL), TRIOXIN 254 (DIS-NWOBHM BEAT), CRITICAL CONVICTIONS (NEGATIVE APPROACH, POISON IDEA STYLE), AND BOMBED OUT (THINK DISRUPTERS, DISORDER ETC...). IT'S ALL YOUNGER PUNKS HERE CAUSE THE "ELDERS" ARE JADED AND WASHED UP OR SOLD OUT AND MOVED TO MONTREAL.

12. TRIOXIN 245 IS THE OTHER BAND YOU PLAY IN, WHO'VE JUST RELEASED AN LP. WHAT IS HAPPENING WITH THEM?

JO: AS TIME PROGRESSES, I SEE TRIOXIN 245 AS MORE OF A PROJECT-BAND, CAUSE THE OTHER HALF LIVES 2 HOURS EAST TO MONTREAL, RESULTING IN NO REHEARSALS. THE OCCASIONAL MONTREAL-OTTAWA-TORONTO SHOW, AND LOTS OF RECORDERINGS. UPCOMMING: SPLIT WITH BESTHOVEN, AND A 7" EARLY 2007.

13. WHAT'S NEXT FOR GERM ATTACK?

JO: A YET-TO-BE-DETERMINED TOUR, ANOTHER 7" (CAUSE IT'S RECORDED, BUT WE DON'T HAVE THE RESOURCES TO RELEASE IT.), AND IN THE DISTANT FUTURE YOU CAN EXPECT AN ALL OUT NOISE MADNESS FULL LENGTH ALBUM.

14. HOW CAN PEOPLE GET YOUR ZINE AND 7"?

JO: WELL, I THOUGHT IT SMART BY GIVING MY PARENTS ADDRESS AS THE CONTACT, BECAUSE I FIGURED THEY WOULD NEVER MOVE, (SEEING AS HOW I MOVE AT LEAST ONCE A YEAR)...WELL IT TURNS OUT THEY ARE SELLING THEIR HOUSE...SO YOU CAN EMAIL:

theamebix@yahoo.com

BORN YEARS TOO

GERM
ATTAK

English
Dogs
Seduction
LEVIN
PARADISE

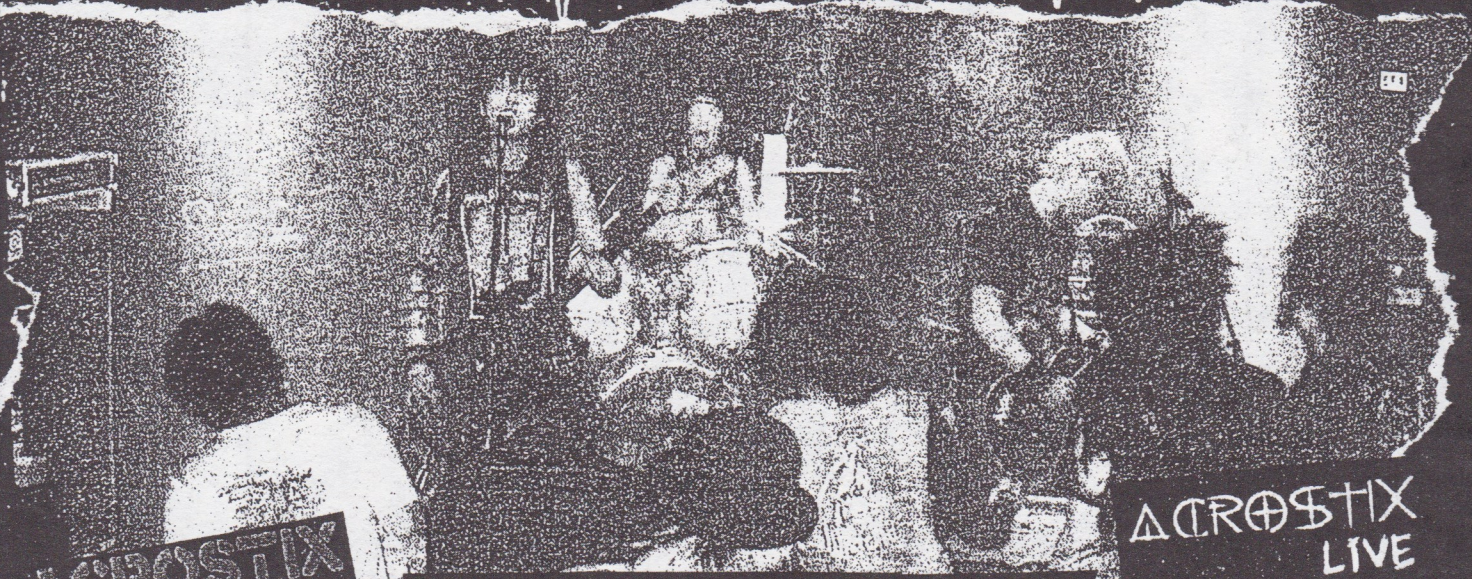
MEAT IS
MURDER

FRAMTTID



HAVE YOU HEARD THE ACROSTIX/CONTRAST ATTITUDE SPLIT 12"? IT'S A FUCKING KILLER! ACROSTIX...
 AMEBIX INFLUENCE? THAT'S BESIDES THE POINT BECAUSE THEIR STUFF IS RIPPING CRUST RUNK, AND
 EVEN IF THEY DON'T LIVE NEAR ANY STONE CIRCLES, THE RICKETY TRAIN RIDE, DAMP FORESTS, AND
 DESERTED RAILWAY STATIONS ON THE WAY TO THEIR TOWN WAS THE STUFF OF DARK, ELDRITCH TALES...

ACROSTIX



ACROSTIX

ACROSTIX
LIVE

1. WHAT IS THE HISTORY OF THE FORMATION OF ACROSTIX?

SIN: CURRENT LINE-UP IS SIN/V.+B, TAM/D.+CHORUS, ITOIRIN/G.+CHORUS. MAINLY FORMED WITH SIN AND ITOIRIN ON THE BEGINNING OF 2002. THE FIRST DRUMMER LEFT THE BAND AFTER HALF A YEAR. THEN THE SECOND DRUMMER WHO PLAYED ON THE SPLIT 12" WITH CONTRAST ATTITUDE ALSO LEFT AFTER THE RECORDING. JUST AFTER THAT, CURRENT DRUMMER TAM JOINED THE BAND.

2. WHAT IS THE MEANING OF THE NAME ACROSTIX? THE RIVER STYX? SOUNDS LIKE AMEBIX? 俺達の進む道は二

SIN: JUST AFTER FORMING THE BAND I WAS LOOKING IN A DICTIONARY TO LOOK UP WORDS FOR THE BAND NAME, BUT GOOD ONES ARE ALREADY USED. WHEN I BEGAN TO THINK THAT IT MAY NOT NEED TO NAME THE MEANINGFUL WORDS I FOUND "ACROSTIC". I DIDN'T KNOW THE MEANING OF THAT WORD AT ALL, BUT I WAS INTERESTED IN THE SOUND OF THE WORD AND ATTACHED "X" TO THE TERMINATION. AS YOU SAID, I IMITATED THE SOUND "AMEBIX".

3. ONE MEMBER WAS ALSO IN CONTRAST ATTITUDE FOR A WHILE. WERE ANY OTHER MEMBERS IN BANDS PRIOR TO ACROSTIX?

SIN: BEFORE FORMING ACROSTIX WE WERE PLAYING IN OTHER BANDS, BUT MOST OF THEM WERE NOT SO ACTIVE. NOW, WE AREN'T PLAYING IN ANYTHING BESIDES ACROSTIX. I WAS PLAYING BASS IN CONTRAST ATTITUDE FOR A WHILE. I COULD DO THAT BECAUSE I WAS A HELP PLAYER. IT IS DIFFICULT FOR ME TO PLAY IN SEVERAL BANDS AT ONCE WITH THE SAME PASSION. PUNKS IN PORTLAND ARE USUALLY PLAYING IN MANY BANDS, IT'S TOUGH AND GREAT! ALL I CAN DO IS PLAY IN ACROSTIX AND I THINK THE CURRENT FORMATION OF US IS THE BEST, SO IT'S ENOUGH FOR ME.

4. WHAT HAPPENED TO YOUR KEYBOARD PLAYER FROM THE SPLIT 12"?

SIN: HE ALSO LEFT THE BAND AFTER RECORDING THE SPLIT 12". NOW HE'S PLAYING DJ TRANCE MUSIC ACTIVELY...MAYBE. HA! HE ISN'T IN A PUNK SCENE BUT HE IS DOING THE BEST IN HIS OWN PAGE.

12/29
CRUST NIGHT
@吉祥寺 WARP
3/1
@四日市 CHAOS

1ST DEMO TAPE
INTRO~into darkness
BITE A NAIL
FILTH CHAIN
WAVE!

ACROSTIX



WE!!!



5. MIE HAS A SMALL SCENE BUT MANY GREAT BANDS COME FROM THERE. PLEASE TELL ME ABOUT MIE PUNK SCENE AND PUNK HISTORY.

SIN: UNTIL I STARTED ACROSTIX I HAD NO INTEREST IN PUNK SCENE IN MIE. THE AREA OF MIE IS SO HUGE, AND MY HOME TOWN (YOKKAICHI) IS NEARER NAGOYA. SO I USUALLY WENT TO SHOWS PRESENTED BY SDS OR CFDL ETC... IN NAGOYA. AS FAR AS I KNOW, WHEN ASSFORT WAS PLAYING IN MATSUSAKA CITY, THEIR HOMETOWN, PUNK SCENE IN MIE WAS RISING UP VERY MUCH AND THERE WERE SO MANY PUNK BANDS. FOR ABOUT TEN YEARS AGO, POGO AND STREET PUNK SCENE WAS RISING, AND MANY GIGS WERE PRESENTED MAINLY BY THE BPIKEY JOYS. BUT THE SCENE SEEMED TO BE KIND OF IN TRENDS. LOTS OF THEM DISAPPEARED FROM THE PUNK SCENE. AFTER THAT, SOME CRUSTIES HARDCORE BAND LIKE DECEIVING SOCIETY, ABILITY, AND DISLIKE WERE FORMED. THEY PRESENTED SOME GIGS IN MIE. THE NUMBER OF GIGS WERE NOT SO MUCH, BUT THEY ALL WERE VERY COOL AND ENJOYABLE. NOW CONTRAST ATTITUDE IS THE ONLY BAND THAT KEEPS ON PLAYING FROM THE SCENE IN THOSE DAYS. SOMEONE SAID, "MIE PUNKS ARE DEAD". WE AREN'T DEAD YET! A FEW YOUNG PUNK BANDS CAME OUT AND THEY ARE PREPARING TO PLAY GIGS. I MUST SAY THAT A PUNK SHOP, "VORTEX", IS ONE OF THE MOST IMPORTANT PLACES FOR CURRENT PUNKS, CRUSTIES, ROCKERS... NOT ONLY IN MIE, BUT EVEN IN AICHI OR IN GIFU, SOME NEIGHBOR PREFECTURES.

6. DO YOU PLAY WITH ANY OTHER BANDS FROM MIE BESIDES PUNK BANDS? **THE END**

SIN: OF COURSE, YES! NOW THE NUMBER OF PUNK BANDS IN MIE IS SO SMALL. WHEN WE PRESENTED GIGS WE CHOOSE FROM MUCH STYLE OF MUSIC. FOR EXAMPLE, PSYCHOBILLY BAND "FRANTIC ABBERATION", METAL BAND "LIBERATED STAIN", 80'S US STYLE HARDCORE BAND "CHEAP SKATE", BLAST-BEAT RULES

"NAQRO", GARAGE PUNK "ANTONIO THREE", ROCKNROLL BAND "CARBURETTOR 750" AND SO ON. EACH SCENES ARE SO SMALL, THEREFORE WE KEEP OUR END UP AND WE ARE ALL GOOD FRIENDS.

7. SINCE YOU ARE NOT A BIG CITY, WHERE STRANGE LOOKING PEOPLE ARE MORE COMMON, WHAT IS THE REACTION TO PUNKS AND CRUSTIES? WHAT DO YOU DO FOR WORK? **degenerated**

SIN: I FEEL EYES OF COMMON PEOPLE IN MIE TO PUNKS ARE NOT SO SPECIAL. MAYBE THEY GET OUR APPEARANCES ARE JUST KIND OF FASHION. NOW PUNK FASHION IS BECOMING POPULAR AMONG YOUNG PEOPLE BECAUSE OF THE INFLUENCE OF MAGAZINES FOR TEENAGER OR TWENTIES. BUT IT IS JUST A TREND. BY THE WAY, PEOPLES UNDERSTANDINGS FOR TATTOO ARE NOT GETTING BETTER AT ALL

IN MIE. MAYBE THEY STILL HAVE IMPRESSIONS THAT PEOPLE WHO HAVE TATTOOS

ARE SOMETHING BAD. YET I CAN'T SAY IT'S WRONG, HAI NOW TAM IS IN COLLEGE AND HE'S STUDYING ENGLISH. ITORIN AND I ARE WORKING IN FACTORIES. OF COURSE WE ARE HIDING TATTOOS WITH LONG SLEEVES! HAI

8. THE LYRICS I HAVE SEEN FOR ACROSTIX ARE VERY WELL THOUGHT OUT, ESPECIALLY THE LYRICS TO "AWAVE". TO ME THES SAYS THAT INFORMATION SHAPES WHO WE ARE, BUT NOT ALL INFORMATION IS TRUE, SO WE BECOME A FALSE PERSON IN A FALSE REALITY. WHAT IS THE ACTUAL MEANING OF THIS SONG?

SIN: THESE DAYS WE CAN GET EVERY KIND OF INFORMATIONS AND GET IN TOUCH WITH FRIENDS EVEN IN FOREIGN COUNTRIES THROUGH THE INTERNET. IT IS SURELY USEFUL AND ESSENTIAL FOR OUR DAILY LIFE. IN FACT, WE HAVE A WEB SITE AND USE IT FOR COMMUNICATIONS WITH FANS OR FRIENDS. BUT I FEEL PEOPLE ARE RELYING ON THESE KINDS OF INFORMATION TOO MUCH. IT LEADS TO DESTRUCTION OF OUR OWN PERSONALITY OR GETTING BLIND TO THE CRISIS OF THE WORLD. WE ARE NOT MACHINES, WE MUST THINK WHETHER THEY ARE TRUTH OR FALSE. EVEN IN FALSE INFORMATION WE MUST NOT LOOSE SIGHT OF OURSELVES. I WROTE THE SONG "AWAVE" WITH THESE THOUGHTS.

9. WHO WRITES THE LYRICS AND WHAT IS THE INSPIRATION BEHIND THEM?

SIN: I WRITE ALMOST EVERY SONG OF ACROSTIX. I THINK MY LYRICS ARE NOT SO INFLUENCED BY ANYTHING. YET I LIKE THE LYRICS OF PAST AND CURRENT PUNK BANDS OR MANY JAPANESE HARDCORE BANDS. MAYBE I AM INSPIRED BY THEM UNCONCIOUSLY.

10. SIN WAS INVOLVED IN ORGANISING THE AMEBIX JAPAN TRIBUTE RECORD. DID YOU CONTACT ANY AMEBIX MEMBERS FOR PERMISSION FOR THIS? WHAT WAS THEIR REACTION TO THE PROJECT?

SIN: AS YOU KNOW, I LIKE AMEBIX VERY MUCH, AND I WAS THINKING I WANNA TAKE PART IN SOMETHING AS A TRIBUTE TO AMEBIX. I TALKED ABOUT THIS WITH TAKI(EX-ZOE), HE AGREED WITH THE IDEA AND HE GOT IN TOUCH WITH YUUKES(MCR COMPANY) TO TELL HIM THAT PROJECT. SOONER OR LATER, MIKE(MCR UK) WHO IS LIVING IN JAPAN NOW, REACHED BARON FROM AMEBIX. HE WILLINGLY CONSENTED TO THE PROJECT, AND HE WROTE LONG COMMENTS FOR THAT. TAKI AND I GATHERED BANDS TO TAKE PART WHICH ARE PLAYING NOW AND AMEBIX LOVERS. IT CAME TO BE RELEASED WITH THE COOPERATIONS OF MANY PEOPLE AND BANDS. I WANT TO THANK EVERYONE WHO HELPED US ABOUT THE PROJECT.

11. YOUR NEW SONGS DO NOT HAVE AS MUCH AMEBIX SOUND AS THE ONES YOU HAVE RELEASED SO FAR. IS THIS INTENTIONAL? ARE YOU TRYING TO WRITE IN A DIFFERENT STYLE?

SIN: WHEN THE EARLY YEARS OF ACROSTIX, I WAS SURELY INFLUENCED BY SONGS OR STYLES OF AMEBIX AND I HAD NO INTENTION OF HIDING THAT. ACTUALLY, I CHOSE PLAYING STYLE FOLLOWING "B.+V." BECAUSE AMEBIX WERE SO. I FELT HAPPY WHEN I WAS SAID "YOU GUYS ARE COOL! JUST LIKE AMEBIX".

STYLE"! BY THE PEOPLE WHO WATCHED OUR GIGS IN THOSE DAYS. WE PLAYED SEVERAL GIGS PER MONTH FAVORABLY, AND ONE DAY WE PLAYED WITH ONE HARDCORE BAND. WHEN WE WATCHED THEIR GIG, I WAS REALLY ASHAMED TO STAND ON THE STAGE WITH IMITATING ANOTHERS STYLE. OUR GIG WAS TERRIBLE THAT DAY. OF COURSE, I'VE BEEN LOVING AMEBIX, BUT I QUIT TO IMITATE AMEBIX AND KEEP ON TRYING TO MAKE OUR OWN "ACROSTIX" STYLE WITH EACH MEMBERS. WE ARE ACROSTIX!!

12. WHAT ARE YOUR FUTURE PLANS?

SIN: WE RECORD SEVEN OR EIGHT SONGS IN NOVEMBER FOR A 12" ON WHISPER IN DARKNESS AND A 7" ON BLACK WATER. PLEASE LOOK FORWARD TO THESE COMING OUT.

THANK YOU FOR INTERVIEW! SEE YOU IN SOMEWHERE! HAI!

新たな情

くはずも

つめる事の

髪を潜り抜け

もう一度自分

CONTACT

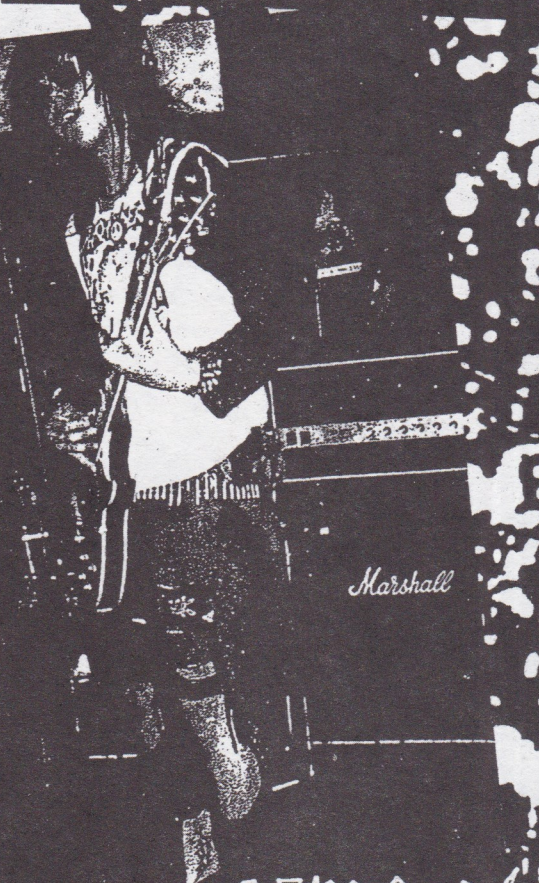
<http://www.web-vortex.com/acrostix.html>

星は個としての存在を無くす

PIONEERS SURELY MAKE THE MOTHER COUNTRY REVIVE!!!



LIFE



STAGNATION



DEFUSE

EFFIGY

EFFIGY'S FIRST RELEASE, "EVIL FRAGMENTS", WAS A BURNING AFFAIR OF DARK, METAL AND CRUST, ACCENTED BY SOUNDTRACK BITES FROM SUSPIRIA, GIVING IT AN ADDED GLOOMINESS, AS IF THE HAUNTING COVER WASN'T ENOUGH. I WAS FUCKING FLOORED AND BECAME LUCKY ENOUGH TO RELEASE A SPLIT 7" FOR THEM DOWN THE LINE. AFTER WITNESSING THEIR GRINDING METAL MASSACRE LIVE AND SEEING HOW THEY HELP KEEP THEIR SCENE ALIVE I WORRIED THEY WERE TOO UNNOTICED OUTSIDE JAPAN. BUT WITH A SLEW OF RELEASES, MAYBE I'M WRONG... HERE IS BASSIST/VOCALIST HIROKI...FROM HELL...



1. BEFORE EFFIGY THERE WAS COSA. PLEASE TELL ME ABOUT THIS BAND. WERE OTHER MEMBERS OF EFFIGY ALSO IN COSA?

HIROKI: C.O.S.A. (CACHE OF STRATEGIC ARMS) PLAYED FROM AROUND 89-95. THE SOUND WAS INFLUENCED BY BANDS SUCH AS CLAY. LATER ON, THE VOCALIST AND I STARTED EFFIGY. HOWEVER, THAT VOCALIST LEFT THE BAND, AND THE VOCAL STYLE OF EFFIGY BECAME AS IT IS AT PRESENT. THE DRUMMER NOW PLAYS IN A BAND CALLED VIBRATIONS IN OSAKA.

2. WHEN DID EFFIGY START? DID YOU HAVE THE IDEA TO PLAY WITH A LOT OF METAL INFLUENCE?

H: WE STARTED IN '98. WE WERE ORIGINALLY FANS OF S.D.S. AND ANTI-AUTHORITY FROM JAPAN, SO FOLLOWING THEM WE STARTED TO FEEL THAT WE WANTED TO DO SOMETHING SIMILAR TO SACRILEGE, ANTI-SECT, HELLBASTARD, AMEBIX, AXEGRINDER ETC...

3. YOU ARE FROM A VERY SMALL TOWN ON A SOUTHERN ISLAND. IS IT DIFFICULT TO HAVE A PUNK SCENE THERE?

H: RIGHT NOW THERE ARE BANDS THAT WE WANT TO PLAY WITH, AND BANDS THAT WANT TO PLAY WITH US, WHICH ARE ALL HELPFUL. ALSO, TO SHOWS, AND THIS IS HOW THE PASSION THAT WE WANT THE SCENE THERE IS DEMENSE, WE

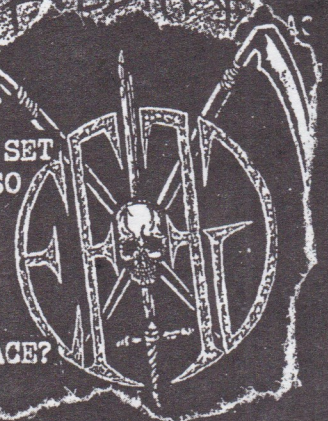
THERE ARE PEOPLE WHO LOOK FORWARD AND COME. SCENE IS SUPPORTED. WE SET UP SHOWS WITH PEOPLE TO SEE US. IN THE HARDCORE ALSO PLAY WITH DEAD PUDDING, TERATOMA, ETC...

4. DOES TAKAMATSU HAVE MUCH OF A PUNK PAST?

BU JUST

H: YES, OF COURSE. WHEN I WAS IN HIGH SCHOOL, THERE WAS A GUY WHO SET UP SHOWS FOR THE STALIN, JOHNNY THUNDERS, CHAOS U.K., IN KAGAWA. SO FROM THESE PEOPLE'S EFFORTS WE GOT TO MEET PUNK. ALL OUR FRIENDS BORROWED RECORDS AND TAPES FROM EACH OTHER.

5. I HEAR MANY SLAYER AND BATHORY RIFFS IN YOUR SONGS. WERE YOU A METAL HEAD BEFORE PUNK? HOW DID YOU DISCOVER PUNK IN THE FIRST PLACE?



H: YOU KNOW WHAT, ACTUALLY WE NEVER REALLY LISTENED TO THOSE METAL/THRASH BANDS THAT WE ARE OFTEN COMPARED TO. PEOPLE TELL US WE ARE SIMILAR TO THOSE BANDS, SO WE LISTEN TO THEM LATER ON, AND SOMETIMES WE AGREE, SOMETIMES DISCOVER SOMETHING NEW. WE WERE'NT INTERESTED AND ONLY LISTENED TO HARDCORE/PUNK, BUT WE CAN NOW FEEL THOSE MUSIC ARE REALLY COOL.

6. WERE THE EFFIGY AND ZOE SONGS "FROM HELL" ORIGINALLY SUPPOSED TO BE A SPLIT 7?"

H: IT WAS ORIGINALLY AN IDEA FROM CRUST WAR AND ZOE, TO MAKE A SONG WHICH THE MUSIC MADE BY ZOE AND THE LYRICS BY US, ARRANGED SEPERATELY BY BOTH BANDS AND HAVE 2 RELEASES. WE FEEL IT CAME OUT VERY INTERESTING AND GOOD.

7. MANY OF YOUR LYRICS FOLLOW THE THEME OF DOOM AND DARKNESS, BUT WHAT IS THE MEANING BEHIND THEM?

H: I'M INTERESTED IN THE DARKSIDE OF THE HUMAN SPIRIT. THE MESSAGE IS AIMED AT MYSELF, TO KEEP MY REASON AND THINK OF DEATH.

8. JAPAN IS NOT A CHRISTIAN COUNTRY, BUT DO YOU SEE THIS BECOMING POPULAR AND TAKING OVER TRADITIONAL JAPANESE RELIGION?

H: I DON'T THINK CHRISTIANITY IS THAT POPULAR IN JAPAN. JAPANESE PEOPLE BELIEVE IN A VERY CONVENIENT GOD, I THINK. PEOPLE HAVE WEDDINGS AT CHURCH EVEN IF THEY ARE NOT CHRISTIANS. PEOPLE ARE USUALLY IMPIOUS BUT STILL GO TO TEMPLES. ANIMALS, NATURE, EVEN MONSTERS CAN BE RELIGIOUS OBJECTS. WE DON'T DENY MUCH, WE RATHER ACCEPT, I THINK.

9. YOU HAVE MANY RELEASES AND SOME OF THEM SELL FOR A LOT OF MONEY, LIKE THE 1ST 12" AND SPLIT WITH HELLSHOCK. DOES THIS BOTHER YOU THAT PEOPLE ARE SELLING THEM FOR SO MUCH?

H: I DON'T HAVE COMPUTER, SO I CAN'T REALLY COMMENT ABOUT PEOPLE PURCHASING ONLINE, BE WE HAD SO MANY OF THE 1ST 12" LEFT IN STOCK FOR COUPLE OF YEARS AFTER IT WAS RELEASED, AND HAD A HARD TIME. SO I FEEL IF THE PEOPLE WHO WANT IT NOW HAD MORE INTEREST IN IT AND BOUGHT IT BACK THEN.

10. WHAT ARE EFFIGY'S NEXT PLANS?

H: OUR GUITAR CHANGED THIS YEAR, SO I WANT TO STOCK SONGS AND RELEASE FULL ALBUM.

DISCOGRAPHY:

"EVIL FRAGMENTS" 12" (SELF RELEASED)
SPLIT EP W/ APARAT (JPN) (FOREST REC.)
SPLIT EP W/HAVAISTYS (FIN) (WHISPER IN DARKNESS)
"FROM HELL" 7" (CRUST WAR)
SPLIT 10" W/HELLSHOCK(US) (WICKED WITCH)
V/A CD "SHIKOKU" (DAN DOH LABEL)
V/A "AMEBIX TRIBUTE" (MCR)
RE-RELEASE CD VERSION OF "EVIL FRAGMENTS"
(HARDCORE KITCHEN)

Effigy



THE DAY THE DEVIL REIGNED

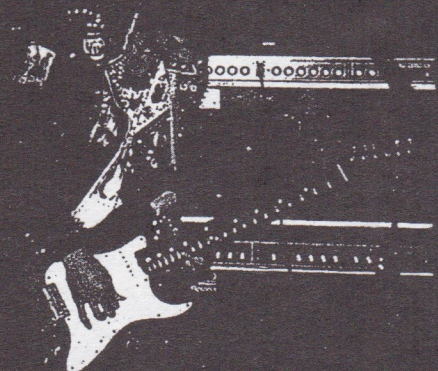
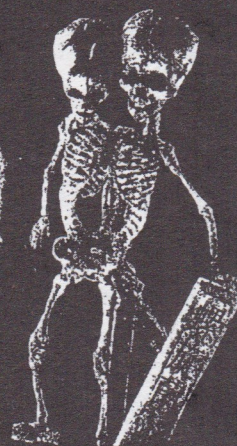
The blackest fear begins from here



ZYANOSE

NOISE PHILIA

チャノーゼ



NOISE! NOISE! NOISE! "WE MAKE NOISE IS MUSIC!" EXCELLENT. THESE ARE SOME SKILLED NOISE MERCHANTS TO BE SURE! NOT JUST COMBINING THE SOUNDS OF DISORDER AND CONFUSE BUT TAKING IT A STEP FURTHER, AND A STEP BACK... IT REALLY MAKES NO SENSE. THE DEMO, THE 7", LIVE... ALL TOTALLY DEVASTATING AND RIDICULOUSLY GOOD! HERE'S VOCALIST TOYO-KATZ, ALSO FROM THE NOW DEFUNCT DEFECTOR....

1. TOYO, PLEASE TELL US WHY DEFECTOR BROKE UP AND WHAT OTHER MEMBERS ARE DOING NOW.

TOYO: I FELT THAT THERE IS NO POSITIVE FEEDBACK ANYMORE TO ME TO CONTINUE PLAYING IN DEFECTOR. MAYBE BORED PLAYING WITH THEM, I THINK... I ACTUALLY DON'T KNOW WHAT OTHER GUYS DOING NOW. I OFTEN SEE HABI, EX-DRUMMER, HE DOING WELL.

2. WHEN DID ZYANOSE BEGIN?

TOYO: IN 2002 WE DECIDED TO PLAY WITH THESE GUYS. EVERY ONE OF US USUALLY DRINKING IN BAR "KONTON". ALL USELESS TRASH PUNKS. WHEN WE STARTED A NEW BAND BY THESE 4 GUYS, MY FRIENDS MAKING FUN OF US, BUT I WAS SURE THAT WE CAN PROGRESS. WILL GOOD EVOLUTION. IN 2003, 6 MONTHS BEFORE DEFECTOR FINAL SHOW, WE DID OUR FIRST SHOW. NO ONE LOOKING FORWARD TO WHAT WE'LL DO WITH ZYANOSE SO THERE



FUCK FUTURELESS MIND!!

PISS OFF OUR SIDE!

KILL BY OWN DARK!!

WAS LOOKS LIKE ALMOST NO AUDIENCE.
WHO CARES! IT WAS AMAZING TIME,
I WAS SO EXCITED TO START SOMETHING NEW!!

3. THE ZYANOSE DRUMMER WAS ALSO IN MELODIES, WHAT ABOUT OTHER MEMBERS PREVIOUS BANDS?

TOYO: DRUMMER, LEE-DA, DOING MELODIES FEW YEARS BACK BUT THEY'RE

BROKE UP NOW, THEN HE JOINED TO ZOE, BUT TAKI FIRED HIM COZ HE WAS LAZY BASTARD. BASS PLAYER SAKAN (MEANS "FISH" IN JAPANESE) DID POVERTIES, IT WAS MUCH LIKE MOB 47. YASU, GUITAR PLAYER, FOR HIM, ZYANOZE IS FIRST OFFICIAL PUNK BAND! AND NOW WE HAVE A NEWER BAND WITH FRIENDS, SAKANA SINGING, ME PLAY GUITAR, MINAMI (EX-POIKKEUS) ON DRUMS, AND COAT+GAY BOY. WE TEAM UP TOGETHER NAME CHAOTIC GOATS FARM. IT'S LOWEST BADNESS IN OSAKA PUNK HISTORY!! ALSO, I PLAY GUITAR IN DEFUSE.

IN THIS OCTOBER DEFUSE DID 1ST REUNION SHOW IN OSAKA. I DON'T KNOW ANY FUTURE PLANS YET.

4. WHAT IS THE MEANING OF THE NAME ZYANOZE?

TOYO: IT MEANS CYANOSIS IN GERMAN. NOT SPECIAL MEANING ON IT, THIS NAME TAKEN FROM MY TOP FAVORITE COMIC.

5. SO YOU ARE NOISE PERVERTS STRICKEN WITH NOISE-PHILIA! DO YOU THINK NOISE CORE IS BECOMING LIKE A TREND IN JAPAN?

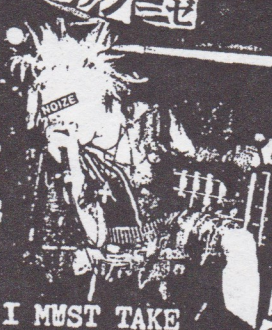
TOYO: I DON'T THINK SO, NEVER!! FOR EXAMPLE, IN OSAKA, NOISE CORE IS NOT POPULAR STYLE. ONLY FEW MANIACS INTO IT. PEOPLE WHO PLAY NOISE CORE ARE ALL LAZY BASTARDS, BANDS THAT PLAY NOISE CORE ARE ALWAYS BREAKING UP. SOON BECAUSE OF THEIR OBSTINACY AND CLOSED MINDED ATTITUDE, LAZINESS ETC...

6. WHAT DO YOU MEAN BY "FUCK OFF YOUR DARKSIDE! FUCK FUTURELESS MIND!?" DO YOU HAVE A POSITIVE VIEW OF THE FUTURE?

TOYO: I DON'T THINK FUTURE IS "OK" FOR US, BUT MOST BAD THING IS TO BE ACCUSTOMED TO BE ESCAPING TO GLOOMY SITUATION. I OFTEN BE DOWN, BUT I WON'T BE KILLED BY THIS SOCIETY'S SYSTEM. I MUST TAKE CONTROL MORE OF MYSELF!



ZYANOZE
NOISE PHILIA



NOISE PHILIA

7. YOU ALSO SAY: "NOISE PUNK IS NOT ONLY BEER AND NOISE"...

TOYO: HAHHAHAHAHAHAH!!! SOME PUNKS ARE ONLY THINKING ABOUT NOISE AND ALCOHOL. SO MANY JAPANESE ARE INDIFFERENCE AND APATHY. ME TOO, SOMETIMES... MAYBE OUR LIFE ALREADY 100% RULED BY FUCKING SYSTEM WITHOUT OUR REALIZE. OUR LYRICS ARE ABOUT OUR ANGER OF THE EACH MOMENT AND SOMETIMES IT'S ABOUT HOPE.

8. HAS PUNK BROUGHT YOU A DIFFERENT ATTITUDE TO LIFE?

TOYO: TO ANSWER THIS QUESTION I HAVE TO TALK ABOUT MY WHOLE LIFE, IT'S 32 YEARS TOO LONG! HA HA! ANYWAY, I ENJOY MY PUNK LIFE A LOT, EVEN IF IT'S FULL OF SUFFERING AND CONFLICT AGAINST MYSELF. - I STAY PUNK! FOREVER!!

9. SINCE YOU ALL LOOK LIKE MANIACS, ESPECIALLY SAKANA, WHAT DO YOU DO FOR WORK? OR ARE YOU ALL CRIMINALS?

TOYO: WE LOVE TO WEAR IT LOOKS LIKE MANIAC! SAKANA IS VERY POPULAR PERSON BUT HE'S SO FOOL. EVERYONE OF US HAS JOB. I DOING CONSTRUCTION, SAKANA WORK FOR VIDEO TAPE RENT STORE, LEE-DA WORKING IN FACTORY, AND GUITAR PLAYER STUDYING IN COLLEGE, BE HE WORKING FOR RESTAURANT EVERY NIGHT. WE HAVE NO CRIMINAL RECORDS!

10. OSAKA IS VERY WELL KNOWN NOW TO FOREIGN PUNKS AS A SUPER PUNK CITY WITH A LOT OF AMAZING BANDS? WHAT DO YOU THINK? DO YOU FEEL LIKE SUPER PUNKS?!

TOYO: THAT'S WRONG. IN FEW YEARS BACK THERE WAS OSAKA CRUSTY PUNK BECOMING VERY BIG AND POPULAR, BUT NOW SITUATION IS BAD, BORING, BUT I THINK IT'S GOOD FOR US. TO HAVE FUN, ENJOY, WE MUST START SOMETHING BY OURSELVES. ZYANOSE ARE NOT SUPER PUNK, NOTHING SPECIAL, JUST PUNK BAND.

11. YOU HAVE ONE 7" AND ONE DEMO OUT. SO WHAT IS PLANNED NEXT?...

TOYO: WE JUST RELEASED SPLIT CDR WITH THE SEPERATIONS, WE WANT TO PUT OUT NEW STUFF IF LABEL OFFER US.

12. WHAT DO YOU SAY TO PEOPLE WHO HAVE AN INTEREST IN ZYANOSE?

TOYO: IT'S SUPRISING THAT YOU TAKE INTERVIEW WITH US (CUZ WE ARE NOT SUPER PUNK BAND) BUT NOW I ENJOY THIS BAND MOST OF MY WHOLE PUNK EXPERIENCE. THANKS FOR INTERVIEW!

ZYANOSE

PERSEVERE

MAYBE YOU KNOW OF LAUKAUS OR POIKKEUS OR CONCLUDE, WELL THEN YOU SHOULD KNOW ABOUT PERSEVERE AS WELL! JAPANS OTHER "FINNISH INFLUENCED" HARDCORE PUNK BAND! AND THEY ARE STILL AROUND! AND SING IN ENGLISH... ANYWAY, LIVE, ON RECORD... THEY ARE FUCKING GREAT! FROM HIROSHIMA CITY, HERE'S KOMATSU ANSWERING THE QUESTIONS:

1. WHAT IS THE HISTORY AND LINE-UP OF PERSEVERE

KOMATSU: ME PLAYING GUITAR/VOX, POTTY IS BASS AND MOKO IS DRUMS. GUITAR PLAYER HAD CHANGED ONCE, AND THEN BECAME THIS LINE-UP. WE PLAYED TOGETHER FOR 7 YEARS, NO ONE JOINED US. THESE THREE GUYS ARE JUST PERSEVERE.

2. WHAT HAPPENED TO THE GUITARIST YOU HAD ON THE 7" AND 12"? DO YOU PREFER TO PLAY GUITAR AND SING?

KOMATSU: I ORIGINALLY WANTED TO PLAY GUITAR BUT WHEN WE STARTED THE BAND NOBODY WANNA BE A SINGER...SO I JUST HAD TO SING. I'VE EXPERIENCED BOTH ONLY VOX AND VOX/GUITAR STYLE. I THINK IT'S MY BEST STATE NOW.

3. YOU HAVE BEEN AROUND FOR SO LONG BUT ONLY RELEASED A FEW THINGS. SO MANY OTHER BANDS TRY TO PUT OUT AS MUCH AS POSSIBLE.

KOMATSU: WE DON'T WANT TO OVERWORK FOR TOUR AND RELEASE. WE'D LIKE TO KEEP OUR STANCE AND PACE. EACH GUY HAS THEIR OWN LIFE. I FEEL GOOD TO DO ANYTHING IN OUR RANGE BY THREE MEMBERS OF PERSEVERE, AND DO IT ON OUR OWN CITY OF HIROSHIMA.

4. YOU RELEASED BOTH OF YOUR RECORDS YOURSELF. HOW MANY WERE PRESSED OF EACH AND DID YOU FIND IT HARD TO DISTRIBUTE THESE YOURSELF?

KOMATSU: "PANIC LAND" 12" IS 500 PRESSED AND "SEX TRACKS" 7" IS 1000 PRESSED. IT IS HARD TO DO ALL OF WORK...BUT I THINK ONE OF PUNK CHARMS IS "DO IT YOURSELF", YOU KNOW? ALSO, I CAN GET DIRECT RESPONSE FROM PUNKS.

5. I ONLY NOW OF A FEW OLD BANDS FROM HIROSHIMA: GAS, GUDON, WAR GRIMES... WHAT IS THE HISTORY OF THE HIROSHIMA SCENE AND CURRENT ONE?

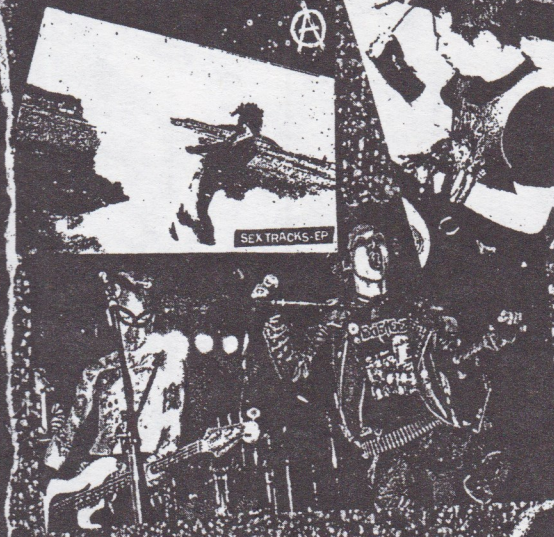
KOMATSU: ABOUT OLD BANDS...I ONLY LISTENED SOUNDS, SO I DON'T KNOW THEM. ABOUT RECENT SCENE...IT'S NOT CATEGORIZED WITH JAPCORE, CRUSTCORE, UK PUNK ETC... IT'S GOOD STATE. I LIKE THESE LOCAL BANDS: NEVER AGAIN, ORIGIN OF (M), CONCRETE, MUSHIZ, ABDUCTED AND SOUGHOU PISTONS. I ALWAYS GET BIG INSPIRATIONS FROM THEM. THEY PLAY ACTIVELY. I WANT YOU TO LISTEN TO THEIR SOUNDS IF YOU HAVE AN OPPORTUNITY.



PERSEVERE



SEX TRACKS-EP



CHAOTIC PUNK

PERSEVERE

6. YOU TAKE MANY BANDS TO THE ATOMIC BOMB MUSEUM IN HIROSHIMA. WHAT REACTION DO YOU GET FROM THEM, AND WHY DO YOU THINK IT IS IMPORTANT THAT THEY SEE THIS?

KOMATSU: IT'S BAD NOW TO TELL YOU ABOUT THAT...I'VE NOT COMPELLED TO TAKE OUT TO ATOMIC MUSEUM. I GUIDE IF THERE IS PERSON WHO WANNA GO TO THERE. I ALWAYS GET VARIOUS REACTIONS FROM PEOPLE. THEY KNOW NEW THINGS AND DETAILS ABOUT HIROSHIMA ATOMIC BOMB. IF YOU WANNA GO THERE I WILL TAKE YOU OUT.

7. WHEN WE WERE THERE WE SAW THE THOUSANDS OF LETTERS THAT THE YEARS OF HIROSHIMA MAYORS HAVE WRITTEN TO NUCLEAR POWERS AROUND THE WORLD ABOUT DISARMAMENT. DO CURRENT HIROSHIMA MAYORS CONTINUE WITH THIS TASK?

KOMATSU: ...STILL CONTINUE.

8. IN "PROPAGANDA" YOU SAY THE MEDIA COVERS UP DISADVANTAGE. IS THIS ABOUT UNIQUE DEALINGS WITH HOMELESS SITUATION IN JAPAN?

KOMATSU: "PROPAGANDA" SONG IS ABOUT TELEVISIONS AND MEDIA INCONTINENCE OF THEIR FUCKIN NEWS. THEY MAKE UP FALSE INFORMATIONS AND HIDE A TRUTH. I DON'T KNOW THESE DIRTY METHODS WILL CONTINUE UNTIL WHEN? BUT TRUE THING IS A ONE, SO I SHOULD EVALUATE IT BY MYSELF.

9. MANY OF YOUR LYRICS ARE ABOUT QUESTIONING OR REJECTING SOCIETY/MEDIA/POLITICIANS... NOW IS THIS IN YOUR DAILY LIFE?

KOMATSU: OF COURSE TO THINK IS IMPORTANT THING IN OUR LIFE. BUT WE CAN'T DO IT IN ALL DAY. I LIKE TO LISTEN TO VINYL, SEE THE GIGS, PLAY BAND AS THE SAME AND HANG OUT WITH MY FRIENDS AND BEER TOO.

10. IN ADDITION TO SETTING UP SHOWS IN HIROSHIMA AND PLAYING IN PERSEVERE, YOU ALSO PUBLISH THE ZINE "REAL". WHAT INSPIRED YOU TO START THIS AND WILL THERE BE FUTURE ISSUES?

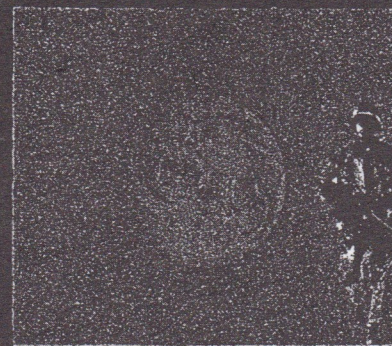
KOMATSU: I HAVE A FEW COPIES BUT THESE ARE ALL IN JAPANESE LANGUAGE. TO RELEASE THE ZINE IS MUST MY DRIVE AND TIMING. I THOUGHT THERE IS "WORDS" ON INTERVIEWS THAT IS NOT GIGS OR VINYL. I WANTED TO HEAR THEIR WORDS AND WANTED TO MAKE THIS ZINE. I WILL DO NEW ACTIONS FROM MY INSANE WORLD RECORDS IN FUTURE.

11. WHAT IS THE FUTURE PLANS FOR PERSEVERE?

KOMATSU: WE WILL RELEASE NEW 7" EP IN NEW YEAR. THIS EP WILL BE A COLLABORATION WITH BLOODSUCKER REG. AND MY INSANE WORLD REG! WE WANT TO PLAY IN OTHER COUNTRY SOMEDAY, BUT IT'S NOT IMMEDIATE PLAN.

CONTACT: YUUKI KOMATSU

6-9-22-204 ITSUKAICHI CHUO SAEKI-KU
HIROSHIMA 731-5128 JAPAN



PANIC LAND

PRINTIVE REVOLUTION

REAL

motorhead



SCATTER
THIS IMPULSE
NOW!!

AGE

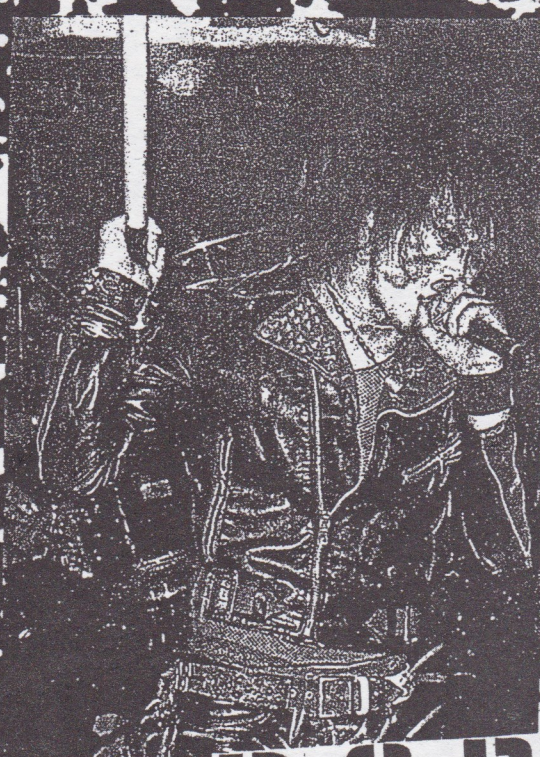


CONTROL

FORWARD



ORDER



D.S.B.

CONTRAST ATTITUDE

CONTRAST ATTITUDE has been around for years, ? I think, and where most bands would have turned to shit or broken up, CONTRAST ATTITUDE continue to defend the faith of raw hardcore with their sparse, but quality, output. "Maybe we spend a lot of time to making for only one song, also arrangements of songs we have. Well me and my players heard about other releases, but we didn't have enough songs. Besides, we haven't say it's perfect of the recording, our condition, sometimes we refuse the release. Now we trying to make a song for next to be. We used to be really into Discharge, Swedish Hardcore, Japanese crust etc... So, we influenced from them spirits what we got started. But now I am looking for all kinds of excitement in hardcore punk." Very much involved in organizing shows and keeping their scene in Mie alive, they are great examples of dedicated punks with a clear focus of their punk goal. "When I feel strongly and to think of myself, that's why we make for a song everytime. Then we bring our own song to show up and we're understanding when we sing a song very clearly". Live? What do you expect?! It's a sonic bludgeoning!!

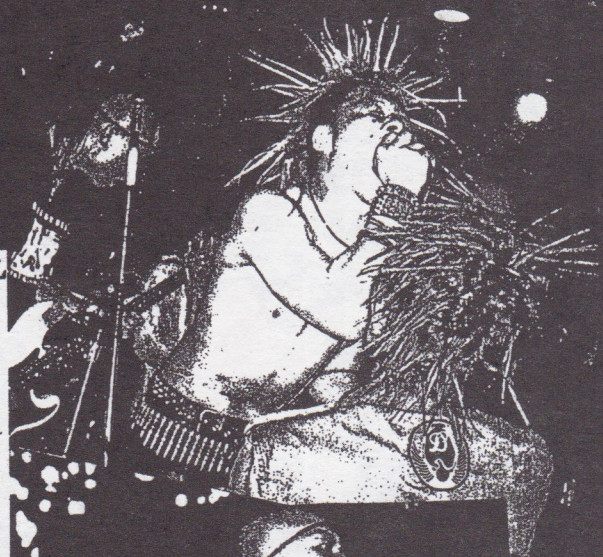
CONTRAST
Saboten.No
docomp.
ne.jp

They list their influences as Wretched, EU's Arse, Mob 47, Larm, Private Jesus Detector, ENT, Frigora, and Gloom. That's a pretty close approximation. With lyrics in Italian as a nod to their Italian favorites, "We don't think deep meaning for why we sing in Italian. It's just passionate yearning for Italian 80's bands", the music is more chaotic and noisier on their demo. The thrash and feedback brings to mind the Gloom influence. Q: What do you sing about? A: "We sing about feeling things in daily life. I think every person has both positive and negative feelings. So we'd like to express that human double face". They've been together just over two years, gigging around Tokyo and releasing a killer 5 song demo. As for the future... "We have no future plans. We wanna keep our stance."

ISTERISMO

TOTAL NOISE ACCORD

Hailing from Mie, a quiet place, or so I thought, TOTAL NOISE ACCORD has already been around for 3 years! And it's their first band, all of them! This is "noise and violence" for noisecore addicts. Their demo is a devastating barrage of unrelenting distortion and screams. Live they are even more frightening with two guitars providing a white noise background for the bassist to terrorize onlookers. I think he spent more time throttling his bass and yelling than actually playing. I immediately think of Gloom rather than Confuse since they have a more destructive aspect to them than their 89's country mates, and they say "The band underwent influence is different in member respectibely, but the influence of Japan band coming into action at present is big". They've got a 7" coming in early 2007 on Crust War, which is sure to be deafening. "Anger to everything related to me is expressed by a message and noise!"



hermit PROSE

By now you've probably heard the HERMIT PROSE debut 7" "Down Beats Sect", or should be attempting to! Do you miss the old UK crust sounds of Doom, ENT, or Sore Throat? I think so does HERMIT PROSE because they return to the 90's crust style of Abraham Cross, and Iconoclast, or at least take it to the next logical step because some of their songs sound like "Greatest Invention" era Doom. Killer!! While they are busy "...Keeping the gene of Discharge alive!" they are singing about "...Daily life. I think that lyrics need not always be political. I just try to say the words that not pose, but real feelings. I feel good or sad, perhaps I'll worry about something in a day. All of the feelings set me live day by day". They've only released the 7" and a few demos..."only gave to friends"...and want to tour the U.S. HERMIT PROSE? "We got nice feeling from the word 'Hermit'".

CONTACT TO: AMANO/ 6-7 G 106 SAIDERA MINAMIGAOKA, SUITA CITY. 565-0837. JPN.

AND SOMEBODY TOLD ME

BIG BROTHER'S WATCHING YOU

AND SOMEBODY ELSE SAID

YOU KNOW IT'S NOT TRUE

WHO DO YOU BELIEVE?



We've entered into a Faustian electronic bargain and are becoming appendages of one monstrous data hive. Under the typical guise of security from the terror manufacturers and the threat of kidnapping or identity theft advertised by the propaganda arm of the same, we are being sold on constant surveillance. Those who either don't care or aren't fooled by the latest terror icon are being propositioned through their main interest of a 'good time', and fear of being left out of either their circle of friends or the latest technology.

Whether it's the CIA funded "Google" search engine working with the U.S. government to use microphones in the computers of internet users to monitor and build psychological profiles for surveillance and data mining or peoples constant advertising of their own and others movements and actions via their vanity internet pages, cell phones and computer posting of photographs, we are stepping right into the web of Big Brother control.

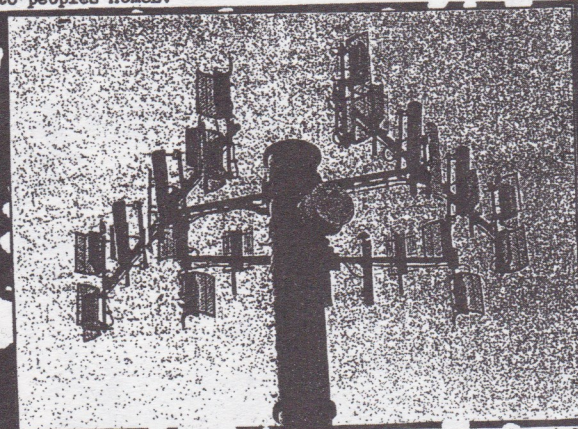
We are being conditioned to freely report on our own and others activities, and we're enjoying it. Publicly discussing the who's, what's, where's and when's on cell phones and computer posts is the normalizing tool in building a willing spy network of citizens informants. Informants who won't bat an eye at revealing the activities and identities of others.

Surrendering to Big Brother is being advertised as cool. James Bond now comes equipped with a RFID microchip, for the sake of safety of course, and it saved his life. It can save yours too, as you can now be scanned just like the stepping stone of microchipped pets before you. If the idea of being like an international spy doesn't appeal to you, being microchipped can at least make your life more convenient, and of course safe. Diebold, the voting machine manufacturers with ties to the Bush family, are working not only on iris and voice recognition systems for law enforcement and monitoring, but also biometric ATMs "tailored to meet the needs of the under-banked, lower income segment". It seems this same "lower income segment" is targeted for biometric shopping to "relieve stress" and rewards of a year of free groceries for early acceptance of the biometric and microchip programs. Britain, Greece, Sweden and Germany are all on board. In order to overcome the natural aversion to being implanted with a computer chip, the VeriChip Corporation has introduced the Verimed RFID Microchip "designed to provide immediate access to important health information on patients who arrive at an emergency department unconscious, delirious, or unable to communicate".

In 2001 the FCC required all cell phone companies to install Global Positioning System (GPS) units in their products to track your locations in order to find you when you make a 911 call. By the end of the year, cellular companies were offering services via GPS for emergency help, traffic and shopping aids and more. Now you can track your friends locations with a network of GPS phones, effectively revealing the fact that you and your

associations are under constant surveillance. This has not only eliminated the need to keep this surveillance a secret, but made it acceptable and part of everyday life.

In the UK the government has funded a secret project called "Cellidar" which uses cell phone towers to enable security authorities to watch vehicle and individuals in "real time". Discarding the need for cameras which can only capture a certain area within their view, this technology "sees" the shapes made when radio waves emitted by cell phone towers meet an obstruction. Signals bounced back by immobile objects like walls or trees are filtered out. This allows anything moving to be tracked. The system works wherever a mobile phone can pick up a signal, which now is virtually anywhere. Luckily we don't even have to see the ugliness of these towers now that they are designed and colored to resemble trees. By using these towers, controllers can focus on areas hundreds of miles away and monitor any moving vehicles or people, and have the ability to see through walls and look into peoples homes.



The Presidents Commission on the United States Postal Service recently recommended the use of sender identification for every piece of mail. "Requiring sender-identification for discount rate mail is an initial step on the road to intelligent mail", according to their report. After the Anthrax mailings, whose trail has apparently gone dead after word of US government complicity started appearing, of 2001 the US Postal Service began its campaign of "enhanced sender identification" using "unique, traceable identifiers applied by the creator of the mailpiece". Microchipped stamps. It also makes it that much easier to catalog any DNA samples pulled off the envelope.

In 2004 Chicago announced plans to augment its public surveillance cameras with listening devices. Do you really think this will stop with just one city? Do you really think it's not already in place around the country and the revealing of this in Chicago is not just the heat being turned up slightly to get us used to it? Of course the reason given is law enforcement and security. Does this really make you feel more secure when expressing dissent can put you in a prison camp without trial? How much longer until the US follows Britains lead where their 4.2 million spy cameras are filming each citizen 300 times a day are being fitted with not only listening devices, but speakers as well. Allowing operators to address those being watched. "You are the dead", as Orwells Big Brother would say.

"...in the past no government had the power to keep it's citizens under constant surveillance. The invention of print, however, made it easier to manipulate public opinion, and the film and radio carried the process further. With the development of television, and the technical advance which made it possible to receive and transmit simultaneously on the same instrument, private life came to an end." 1984

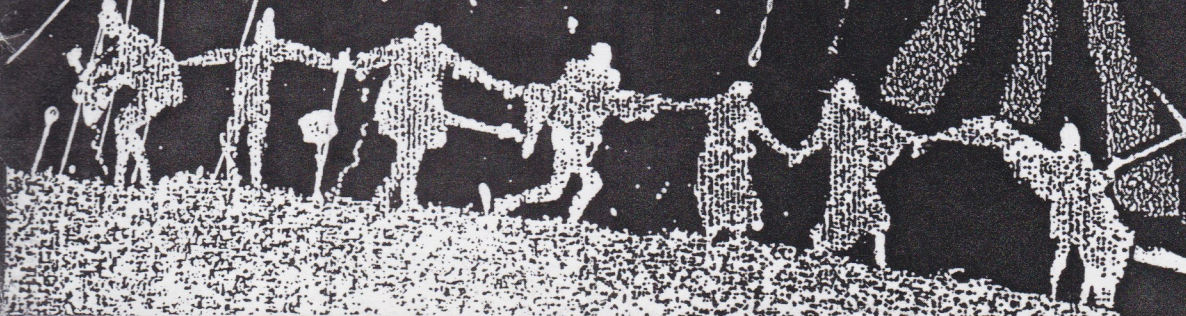
THE MOB

泰

NO TIME TO SHOW FEAR OR FOR TEARS
NO TIME FOR LOVE
IN THE MORNING
THEY COME IN THE MORNING
NO TIME FOR GODDBYES
NO TIME TO ASK WHY
AND THE WAIL OF THE SIREN IS THE
CRY OF THE MORNING

NO TIME FOR HATE IF THEY COME IN
THE MORNING
NO TIME FOR THE MOTHER FOR MOURNING
NO TIME FOR YOUNG TURNING OR RUNNING AWAY
NO TIME FOR TURNING OR RUNNING AWAY
OR FOR CRYING YOUNG BABIES IN
THE MORNING

NO TIME TO FIGHT BACK
IF THEY COME IN THE MORNING
NO TIME FOR WITHDRAWAL OR HIDE
NO TIME FOR REFLECTION
ON LOST DREAMS AND HOPES
AND THE WAIL OF THE SIREN
IS THE CRY OF THE
MORNING



...ered...make...rest...innumerable...
 The western masses enter thralldom and bestiality with enthusiasm. They cheer programming and suppression of dissent, they volunteer for digital surveillance, they idolize their executioners and exterminators, they celebrate their new, swinish identity.

- Homeland Security identity checkpoints on American roads and highways;
- Mandated biometric iris and finger scanning systems for all Americans at airports;
- Creation of a biometric national ID card for all American citizens;
- Expansion of "no-fly" and "watch lists" to prevent more Americans from traveling
- Increased special screening of all passengers at airports
- Federal takeover of publicly owned communication systems such as radio;
- Increased government surveillance of Americans' financial records and activities;
- Domesticating the CIA to watch American citizens;
- Government-wide sharing of information and centralization of databases containing information about American citizens.

These are recommendations being pushed by the 9/11 Commission that are contained in the new HRI Bill introduced by democrats. Democrats like the left wing gate keeper Nancy "There will be no impeachment under my rule" Pelosi. The national ID card mentioned seems redundant, since it is already planned for introduction in May of 2008, but this is simply more conditioning to full acceptance. This new ID card, which we've been mentally prepared for through years of video rental cards, credit cards, library cards, medical cards, grocery buying cards and of course our current identification cards, will be an information catch all that will interact with national/international data bases, medical, financial, and driving records, social security, firearms registration and political status. We will be denied a bank account in the U.S., a drivers license and the right to travel on airplanes unless we have submitted to this card. How much longer until the "Homeland Security Identity Checkpoints on American roads and highways" makes it unable for us to travel outside our city limits or even to buy food without a national ID card? And how long before we are not allowed to buy or sell because of government pressure on stores to demand we have the proper identification?

Look at the paramilitary systems set up in the U.S. to handle domestic policing: Department of Homeland Security, FEMA, Citizen Corp groups, Neighborhood Watch, C.O.P.S. (Community Oriented Policing Services), the militarizing of law enforcement and the FBI's Citizen Academies...

"The Gestapo gathered much of its information from private citizens. Even children were taught to report on their parents. The Gestapo's main sources, however, were Nazi party officials who constantly monitored the activities of all citizens [and] used such information to track political opponents."

As of late 2005 there were over 600 prison camps in the U.S., all fully operational and ready to receive prisoners. They are all staffed and guarded, but empty. Under the infamous Rex 84 program, if a mass exodus of illegal aliens crossed the Mexican/U.S. border, they would be rounded up and detained in these FEMA run centers. What are we hearing about so much in the news lately? What was that about a fence? The signs are so obvious but the media is constantly "NO! Look over there" to distract us from the real motivations of government. Not only did the Katrina situation show us what will be done in the event of a socially disruptive event, but also pointed out the failures in the implimentation and organization of it's handling. Effectively calling for more money and control to be given to FEMA and the National Guard during times of crisis. What's next? We are only an earthquake, storm, gas shortage, or bombing away. It won't matter if it's man-made, or a natural catastrophe, or a combination of both. When martial law is put in place you have no rights. Guilty or innocent or just asking a question, your freedom has been revoked and you will be collected. But be an informant, guard, cop, or other government pawn and maybe you'll get an extra ration of bread.